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The KEY to Shakespeare

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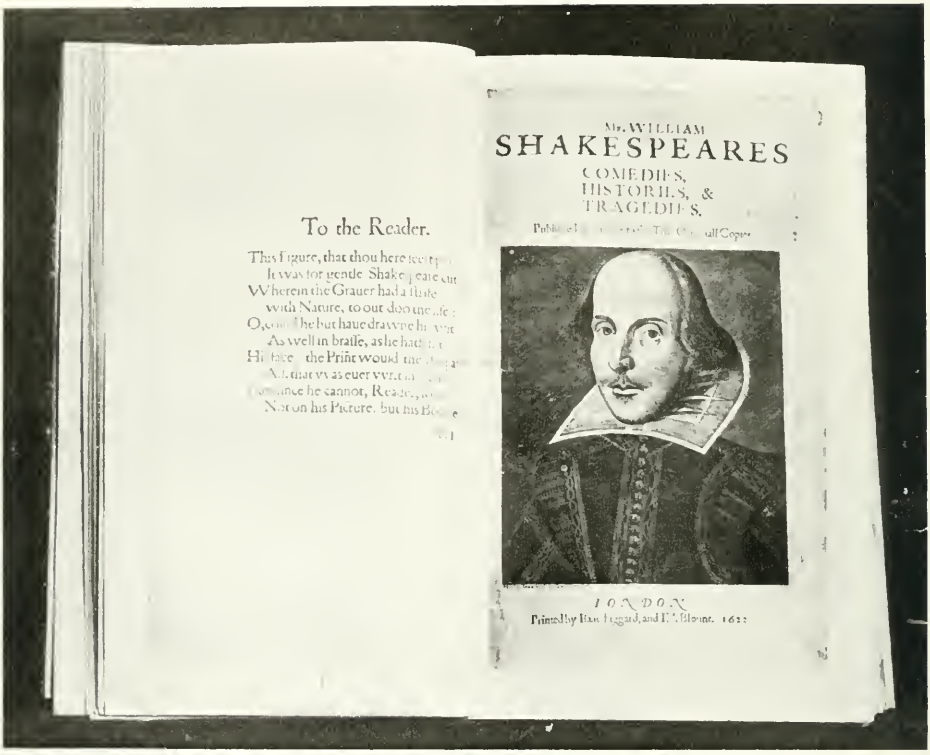

Photograph showing the Title-Page and the page opposite of the Folio of 1623.

Plate I.

MR. WILLIAM ARGONE:

The KEY To SHAKESPEARE

BY

The Anatomy of The Figure
On the Title-Page of the Folio of 1623 of the
Shakespeare Plays
WITH
Notes to Love's Labour Lost, and with Key and Notes to the
Sonnets, found in Two Old Volumes at the
Court of Navarre

> Take this Key, give enlargement to the swaine, bring him festinately hither: I must employ him in a letter to my love.
> L. L. L. III. 1. 5. Folio of 1623.

BY
TH. T. NAAE, B. S., M. D.

The Times Press, Graettinger, Iowa
1915

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To The Memory

of

THE AUTHOR MASTER

Plate II.

CONTENTS

Page
Prologue 5
To the Reader 7

Chapter I.

A Visit to the Court of Navarre 9

Chapter II.

The Anatomy and Meaning of The Figure on the Title-page of the Folio of 1623 15

Chapter III.

Notes to Love's Labour Lost 23

Chapter IV.

Key and Notes to the Sonnets 52

Chapter V.

Conclusion 93

Chapter VI.

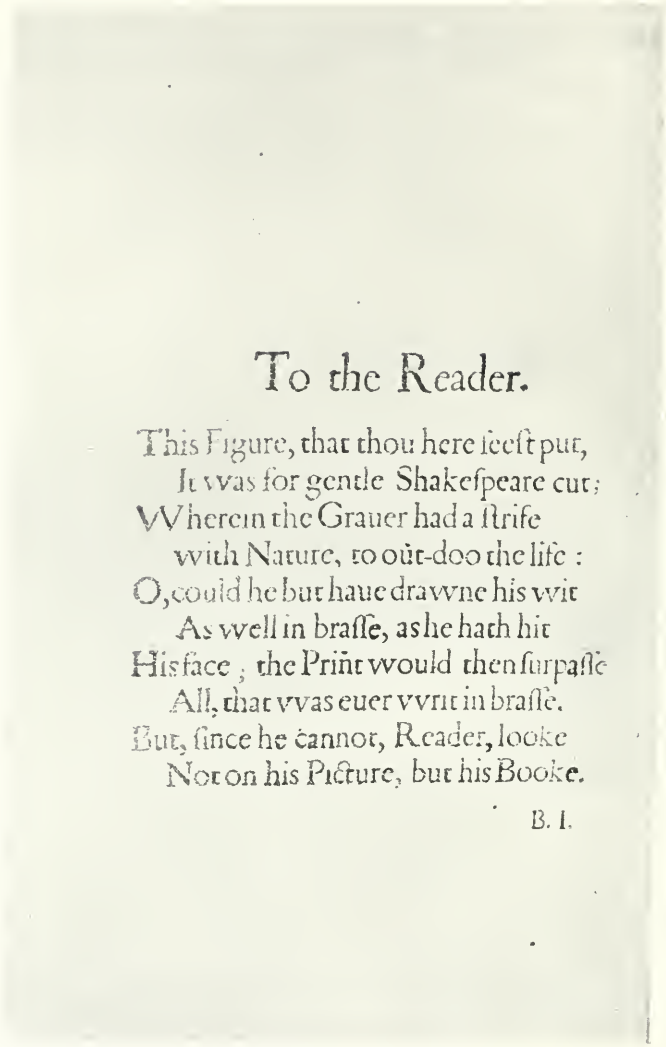
'Greasy Jone' 96

Chapter VII.

Epilogue 99

LIST OF ILLUSTRATIONS

Facsimile of Title-page of Folio of 1623—Plate I. ..... Frontispiece
Dedication—Plate II 2
The Introductory Poem—Plate III 4
Title-page of Folio—Plate IV 5
Meaning of the Introductory Poem—Plate V 14
Meaning of The Figure—Plate VI 15
The Master Schoolmaster—Plate VII 23
Facsimile of title-page De Augmentis—PlateVIII 43
The Mask removed—Plate VII.-a 65
Facsimile of page 9 of Folio—Plate IX 103
The Mask (reduced ½)—Plate X 108
The Monogram (reduced ½)—Plate XI 109



To the Reader.

This Figure, that thou here ſeeſt put,
It was for gentle Shakeſpeare cut;
Wherein the Grauer had a ſtrife
with Nature, to oût-doo the life:
O, could he but haue drawne his wit
As well in braſſe, as he hath hit
His face; the Prińt would then ſurpaſſe
All, that was euer writ in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

Photo-Facsimile of the Introductory Poem on the page opposite the title-page of the Folio of 1623 (reduced ½).

Plate III.

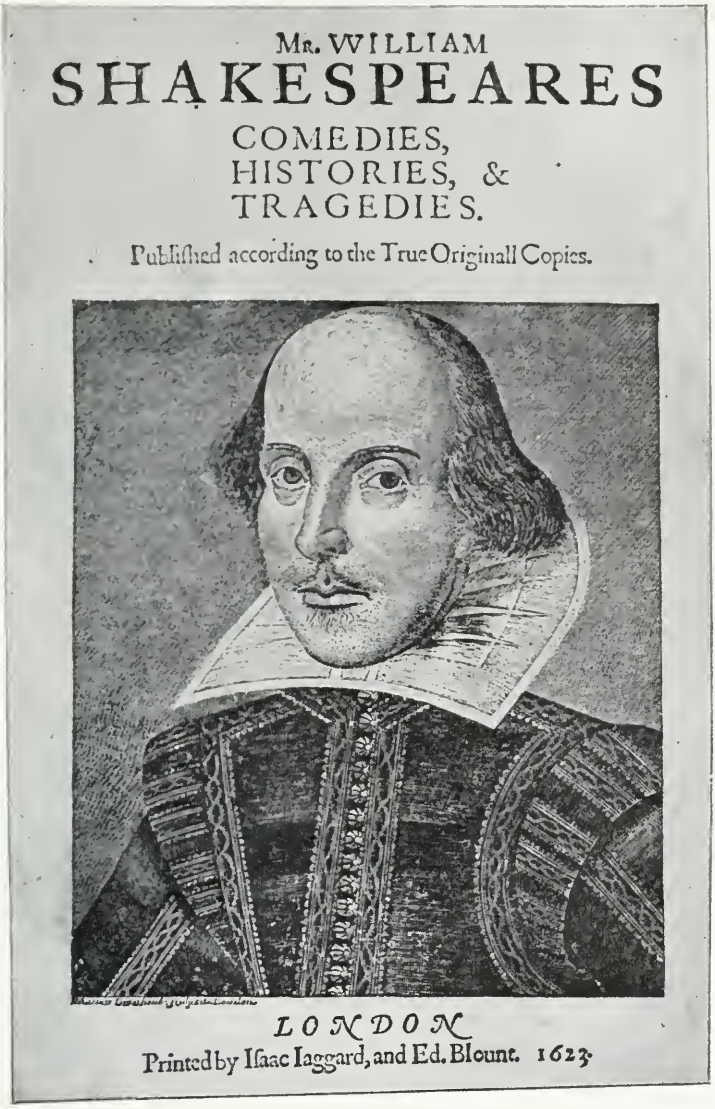


Photo-Facsimile of the title-page of the Folio of 1623 of the Shakespeare Plays (reduced ½).

Plate IV.

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SANTA BARBARA

PROLOGUE

The Key that is herewith handed to you for all the nations, will give you the same keen delight, enjoyment, and satisfaction that it has given me, if you will but use it; it will unlock to you those treasures which otherwise cannot be gotten at nor be seen; it is The Key which the Owner of the treasury himself has made, and which he used to gain access to his treasures. When he departed he left his Key at the door of his treasure-house for us to use to gain a like access; therefore, take it and use it the way he tells you. He used it, and when he took his leave and left his treasures behind he locked them up and put them under truest bars with this Key. Those who try to enter his treasure-house without the use of his Key are, like "the suspicious head of theft," thieves and robbers and will suffer a like fate.

It is strange that no one for a long time has seen The Key hanging there by the door. The reason is, perhaps, that he hung it behind a picture (which is so often done), that of a Figure head, partly hiding it from common view so that the visible parts do not look like a Key. He hid The Key in this way that only the worthy might see it and so use it.

Look, therefore, behind the picture and find The Key. When you see it I know you will take it and use it without delay to open the door to his Manor-house and to enter therein to see and enjoy the hidden and rare treasures that there await you.

William Argone.

To The Reader

Some oracle
Must rectify our knowledge.—The Tempest, V. I. 224.

This little volume is the outcome of a discovery. This discovery is, perhaps, the most unique in the world of literature. It gives at once the complete and unbounded satisfaction of knowing with absolute certainty who is the author of the works known to us as the Shakespeare Plays and Poems. It is not an attempt to prove this authorship, for to do so is entirely superfluous and unnecessary. The author himself has eminently well taken care to do this. No author ever did, no author ever could take greater pains to identify his name with his poetry than did he.

I have only set down what I have seen, and which all will see, when it is pointed out to them. It is a study of 'his bias,' The Figure, which 'leaves and makes his book thine eyes.'

The great author has taken every precaution that his name may live with his Muse, as he himself says:

"How careful was I when I took my way,
Each trifle under truest bars to thrust,
That to my use it might unused stay
From hands of falsehood in sure wards of trust."
(Sonnet XLVIII.)

No poet ever devised surer means for perpetuating his name in and with his poetry. He has truly cut his name in 'Delphic lines,' and can well afford to say:

I scorn to change my state with kings.—Sonnet XXIX.

September, 1915.

Th. T. Naae.

"So am I as the rich, whose blessed key
Can bring him to his sweet up-locked-treasure,
The which he will not every hour survey,
For blunting the fine point of seldom pleasure.
Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are
Or captain jewels in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide,
To make some special instant special blest,
By new unfolding his imprisoned pride.
Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope."

—Sonnet LII.

CHAPTER I

A VISIT TO THE COURT OF NAVARRE

> Navarre shall be the wonder of the world;
> Our court shall be a little Academe.
> L. L. L. I. 1. 12.

During one of my recent excursions I had the good fortune of seeing Old Navarre. While it is a place well known to history and literature, yet of the many that pass by here but few or none ever seem to think it worth while to stop to see the Old Court inside. I was determined to find out what I could about this place, and happening to go this way, I thought I might as well take it in.

The place which was once the scene of the ancient court in all its splendors is in a fair state of preservation, and well worth while seeing. It is situated in a secluded spot on a level, elevated tract of land, hemmed in on all sides by high cliffs and mountains. Having to my satifsaction looked the place well over on the outside, I prevailed upon the keeper to show me through the interior.

Being shown through many rooms, halls, and corridors, such as are generally found in medieval structures of this kind, I came at last into a room which seemed to have been very seldom opened. I was curious to know what this particular room had been used for, as it was wholly different from anything I had ever seen before. Upon inquiry I soon perceived that it was the one which the king and his courtiers had been using for a lecture room where learned discourses on occult arts, letters and sciences used to be given. The walls were decorated with paintings of famous authors and other savants. Ponderous tomes yellow with age and showing signs of hard usage lay about, and evidently had

not been opened for centuries. It seemed to have been a veritable Rosicrucian room.

As I looked these old volumes over I was particularly impressed with one large book, which showed great wear from much use, yet was in a good state of preservation. The title-page seemed to be the one most fingered, showing many finger marks, especially on and around the picture, or figure printed upon it. Upon further examination I was surprised to find that the book was,—

MR. WILLIAM

SHAKESPEARES

COMEDIES,
HISTORIES &
TRAGEDIES.

The picture, or figure, on the title-page appeared to me as like one I had seen hanging on the wall of the room. To make sure that the two were alike I walked up to the painting on the wall several times, comparing the two, and I became convinced that the figure in the book must have been engraved from this particular figure, or from one like it, for the two were identical. I examined this painted figure minutely, having excited my curiousity by its very peculiar dress and general appearance. It seemed to represent a sort of a knight in armor in a fantastical coat or tunic, somewhat resembling a coat of mail. The body of the coat was dark green with a shaded band across the chest on each side while the inkle or tape used for trimming was made of red and white. On very close examination I discovered that the head of the figure was removable and could be raised up in front, like a lid hinged at the top.

Looking at this intently and wondering why this was so, I discovered something like a letter sticking out from under the head, and by raising it the letter came plainly into view. I was curious to know what this writing could

be, and carefully taking hold of it I pulled the letter out and found that the writing was quite plain, and seemed to have remained untouched and unopened for generations.

The letter was addressed to the King of Navarre, and there I could read as follows:

I thought it good and meet to explain certain things to you that are hidden from the common view, in order, that you may the better understand, and therefore the more fully comprehend and enjoy his book and this Figure. He hath taken great pains to deliver this Painting and his Book safely into your hands by his trusting Lords Biron and Dumain; and he doth hope that you will be in perfect health when these presents are delivered into your hands for safe keeping for the good of all nations.

Now, as to the manner, meaning and form of this Figure, the explanation is this:

As to form: It is in part that of a knight with the face of a youth, with a cuckold's horn, or a sheep's horn, or that of a deer, or of a goat, (whose skin is the actor's symbol) for an ear mostly hid under the hair of the left side; for a knight must have a horn to tute, as custom is, in setting forth for combat to win his Love. He is a boy yet, like Cupid, to win the author for his Love, his Lady Muse.

As for the manner: His hair is long like unto that of an old man, and the head is partly bald. The head, like a helmet, can be raised or lifted up, as you see, exposing his vulnerable part, the collar, which, like a Judas, will betray him, and as Maccabaeus, will conquer him some day. The arm is cut short into a peak and is cone-like; the apparent right arm and chest is but the back-part of the left arm and chest,* being a quasi-person.

Now, the anatomy and the meaning of the Figure is this: Removing the head you see the letter B in the collar,† it lying flat-wise, as it were, and backward; underneath

*See foot-note pp. 16 and 17.
†See Plate VI.

this is the letter A, the second letter of his name; then F to left and R to right in quick succession you see before you on the breast;
Then from R to consonant C by name,
Of R a part
Then O around the shoulder, and N from F
And Co-line L
Seen on left arm in front.
The mote and beam
From F to L on Figure's right
Do make the N before unseen,
And so his name complete,
FR. BACON.
This is the theme set forth
On leaf the first in Poem short
With B I. as bi to show wherein it doth proceed,
As 'by' to noun, his name,
In Figure seen,
Stamped on his Book complete,
Like Caesar's image on his coin.
And that his name may be the faster bound
To this his volume he hath wound it round
With a golden chain, his sonnets;
And so found outside of his book,
Girding it, his Muse, like the Zodiac the heavens.
Morever, scattered through it here and there,
In some lines more, some less, his name lies buried.
If question asked
Why so strange a union is performed,
"Mere necessity"
His answer is.
A fountain of supply to him 't has been
Of mirths and jests and merriments
And of dark sayings.
A mirror up to Nature true
And without which there could have been
No Love's Labour Lost, nor others of its kin

So he doth commend this volume
And its prototype, the Figure-Print
To your most safe keeping.
From De Augmentis Place, this XXIXth day of April 1623.
Your Lordship's most humble Servant,
William Argone.

The letter closed with a Postscript which I have placed as a suitable Prologue of this book. See ante.

Carefully did I restore the letter to where I found it, and as I did so, by raising the head of the Figure, the letter B came plainly into view; and letting the head down over it as before one would have to look intently at The Figure to perceive the author's cunning device.

For a time a peculiar sensation came over me, as if I had had a revelation, as if I were the only one in the world it had ever been given to see. But could it be true; could it be true that what we have been taught to know as a work by a man 'Shakespeare' is written by Francis Bacon? Was it true that this painting I had just seen was the identical same one as that Print on the title-page of the Old Folio I saw lying there? That it was and is the same there could be not a particle of doubt. Every line of the painted picture hanging on the wall was identical with that in the book.

I walked out of the room in wonderment and surprise, my mind agitated with the great discovery. Could it be that it was given me to see this and no one else? It must be so for otherwise we should have heard of it before now. Ransack literature as we may, there is nothing to show that this great light has ever been seen before for close to three hundred years.

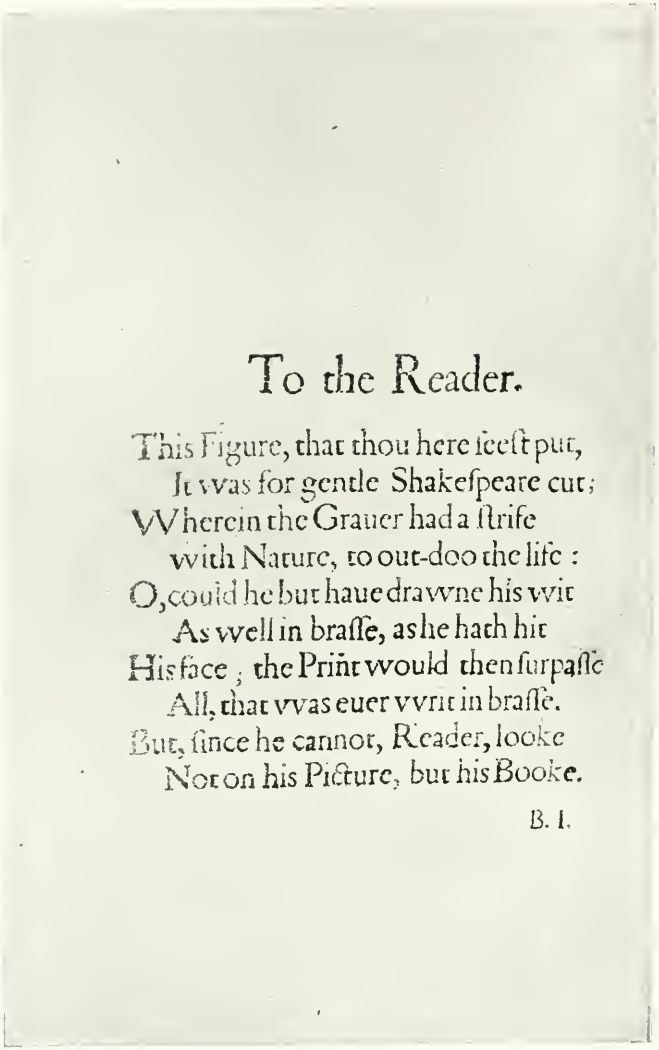
I felt,—

"As an imperfect actor on the stage
Who with his fear is put besides his part;
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart,"

that I had a message to the world, one that I must bring.

It occurred to me that since Love's Labour Lost was

mentioned in the letter it might be interesting to look up the Play in the Great Folio I had seen, to see if, perchance, there might be anything interesting in it, any notes or explanatory remarks. Accordingly, the next day I hurried to the place where I again gained ready admittance. With eager anticipation I opened the Folio and found to my great surprise and delight, not only marginal notes and marks, but in some instances even parallel readings of explanations on every page of the Great Play. At first I experienced some difficulty in making out what was written. But becoming more and more used to reading them I made out most of them quite clearly. After some search a copy of the quarto containing the Sonnets was also found. It showed evidence of much use, similar to the Folio, and was well marked up with notes and explanatory remarks in and among the Sonnets. Every day for some time I made visits to the Court, which for me surely had become 'a little Academe,' until I had written all I could make out from the Play and the Sonnet. Carefully did I note all, and the following Chapters are the results. I have tried to arrange the matter in an orderly manner so that all may be easily referred to by the reader of the play.



To the Reader.

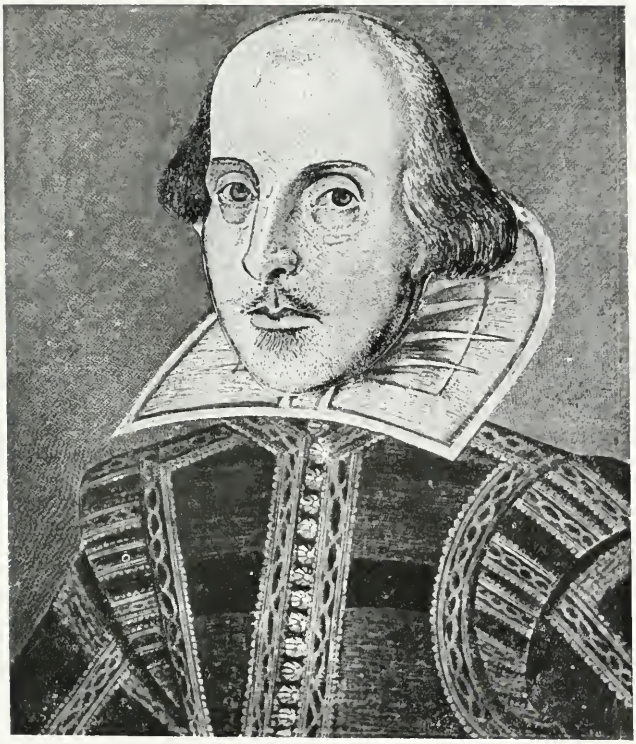
This Figure, that thou here ſeeſt put,
It was for gentle Shakeſpeare cut;
Wherein the Grauer had a ſtrife
with Nature, to out-doo the life:
O, could he but haue drawne his wit
As well in braſſe, as he hath hit
His face; the Print would then ſurpaſſe
All, that was euer writ in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

The Meaning of the Poem

A humorous sigh. L. L. L. IV. 1. 196
And I the fool. L. L. L. III. 1. 1916.

Plate V.



The Meaning of the Figure

Climb o'er the house to unlock the gate. L. L. L. I. 1. 3. Folio 1623.

The Figure as seen at the Court of Navarre.

The suspicious head of theft. L. L. L. IV. 3. 336.

By raising the head Bacon's letter is seen. See pp 11-13.

This is the tune of our catch played by the picture of Nobody.
—The Tempest, III. 2. 136.

Plate VI.

CHAPTER II

THE ANATOMY AND MEANING OF THE FIGURE
on the Title-page of Folio of 1623.

> Study his bias leaves and
> makes his book thine eyes.
> L. L. L. IV. 3 .113.

Since my visit to the Court of Navarre I have procured a facsimile copy of the Great Folio of 1623 of the Shakespeare Plays. I have examined it closely both as to the picture on the title-page and the work itself, and found that it is identical with the one I saw at the Old Court.

It is now my pleasing task to point out and demonstrate the anatomy and meaning of this picture as told us in the preceeding chapter, from the notes in the Old Folio.

The author of the Plays has not left us in the dark concerning the meaning of this picture, which he calls a 'Figure,' the term we shall hereafter use. Indeed, he has taken extreme pains to insure to us the fullest and most complete understanding of what This Figure, this most important part of his Great Book, stands for.

This explanatory evidence we find in three parts of his works.

1. In the Introductory Poem opposite The Figure.
2. In the Plays themselves.
3. In the Sonnets.

These will be referred to as we go along.

As already told us, the letter B, the first part of his name, is the collar of The Figure, partly covered by the head. This is so plain that after it is pointed out to us, and once seen, we wonder we did not see this before. It is the shaded portion on the top of the collar and lies back-

ward. See facsimile pl. IV and VI. This shade is the visible parts of B; the middle bar is seen in front under the chin; it appears as a flap with a notch on each side, and it should be noted that the notches do not pass through the collar. It shows that the B is laid, as it were, on top of the collar, and is made to appear as a collar. Removing the head of the Figure the whole letter comes plainly into view (pl. VI). The very shape of the collar, its square front and sharp corners, should make us suspicious of its meaning. On top of the collar are painted several spear-points, and the whole figure bristles with defiant challenge to find it out. It is very suggestive of the name, 'Shake-speare.' In Love's Labour Lost, V. 2. 600 ff. the collar with the rest of the body is called a Judas, a traitor; for having seen this letter B you will look for the other letters of his name, and the more easily find them. As we shall see in Chapter III there are many other references to this letter.

The next letter we would naturally look for is A, the second of Bacon's name. It is found lying under B. Bearing in mind that the apparent right arm and chest of The Figure is but the back part of the left arm and chest we find A as follows: The inkle, or tape, extending from the apparent right shoulder to the neck is one of the long bars, or legs, of A, and from this near the top of it is seen half of the cross-bar. Thus we have half of A, and knowing that this is the back part of the Figure's left the other half is readily understood. A can also be made up as seen in front of The Figure, the inkle running up from the left shoulder being the other leg; but this is not the author's intention, as this inkle is in reality the same as that seen passing up from the apparent right shoulder.

That A lies under B is corrobrated in L. L. L. V. 2. 584 in the play or pun on the name Alexander, changed into Alisander*, which pronounced slowly gives the meaning in-

*It is probable that the word Alisander and, indeed, the conception of the whole Figure came to Bacon from a poem entitled: "Alisaunder of

tended—A-lies-under, 'Alisander,—alas you see how 'tis,—a little 'o'r parted.' Here he tells you exactly that A 'lies under,' and is overparted, divided into two parts, as we really see only half of A, the other half being on the other half back-part of The Figure that could not be drawn. The same idea is also shown to us in the pun on Aquitaine, L. L. L. Chapter 1. 148: A-quit-A-in, i. e., A quit, yet A is in The Figure: 'Aquitaine, so gelded (i. e., cut) as it is.' As a matter of fact A is cut exactly in two. A is also 'o'r parted' by B.

Further corroboration is found in L. L. L. V. 1. 150 ff where he speaks of BA 'spelled backward:'

Moth. What is a b spelt backward with a horn on his head?

Hol. B A puericia with a horn added. Puericia is for the Latin pueritia, purposely spelt with c to fool the unitiated of its too plain meaning. The appearance of the face of The Figure in the Folio of 1623 is that of a youth: witness the few small hair for a beard; hence, 'pueritia,' youth. The 'horn added' is a horn for blowing, hid under the hair of the left side of The Figure, the hair on this account being made to bulge out, and the tip of the horn shows a sort of ear,—a very ingenious contrivance. The Figure as the Cupid to his Muse carries the same idea of youth. Instead of bow he has a horn. Besides, the B can be regarded as the bow and the spear points as the arrows' points. So he has both bow and horn. The horn is a symbol of music.

Having found B A we naturally look eagerly for the other letters of his name, if they can possibly be there. The remaining ones are CON. As you look carefully over The Figure to discover more letters you discern a shaded band

---

Macedoine," which reads:—

A brem brasen borde brings he soone
Imped in ivory, too inkle the truthe
With good silver and golde gailich attired."

Early English Text Society l. 615. See Article "inkle," Century Dictionary.

extending outward to the shoulders on each side. These shaded bands are plainly visible and are seen even in reduced facsimiles. The upper border of each extends outward from the level of the middle of the sixth button from the top and extends in breadth to the level of the middle of the eighth button. The band on The Figure's left (reader's right) is exactly six-twelfths inch wide in the Folio, the other on the Figure's right is a trifle wider, being seven-twelfths inch. These shaded bands form, the one on The Figure's left (reader's right) the middle bar of the letter R, and the one on The Figure's right the middle bar of F. See Plates IV. and VI. The other parts of R are made up from the inkle next the row of buttons in front; then a short bar extending upwards to the right under the collar, thence to the left shoulder, then a semi-circular sweep in front of the same, forming a complete R, of commanding proportions and graceful outline. Similarly, F is seen on what appears as the Figure's right side (reader's left.) The upright bar, its leg, is the inkle passing up the shoulder to its top; from here it extends to the neck of The Figure, forming the top bar of F; the middle bar is the shaded band discribed above. Thus we have FR which is the abreviation of Francis used by Bacon. This is the abbreviation of his name used also on the title-page of his book De Augmentis Scientiarum.

In Love's Labour Lost IV. 3. 23 he gives a hint of these bars when he says: 'thou hast thumped him with thy bird-bolt under the left pap. In faith, secrets.' [There is no right 'pap' in The Figure, (the right side being the back-part of the left side.)]

CON remain now to make up the name Bacon. They are found on the (left) shoulder, and arm (being but one arm and shoulder complete, front and back.) In L. L. L. IV. 3. 89 he hints at this: 'Her shoulder is with child' (con. concept.) The inkle forming the semi-circular sweep of R around the sholder forms the letter C. The armlet or wide band passing around the entire arm next to the shoulder forms the letter O. N is formed in the following manner:

Remembering that what appears as the Figure's right arm and right breast is the back-part of the left arm and breast*, then the long vertical bar of F, its leg, is one of the vertical bars of N; from the lower end, or foot, of this bar a light streak like a beam of light, narrower at the lower end, is seen passing upward and forward (forward, because on the back-part of the left arm) over the arm; being on the back-part of the left arm (in The Figure appearing as a right arm) we must look for the continuation of the light streak in front of the (left) arm seen on the left side of the Figure (the reader's right) where, indeed, it is seen plainly, even in reduced facsimiles, continued until it meets with the inkle, the longitudinal border, running lengthwise in front of the arm, and there it ends, as it should. This fact is a proof positive that what appears as The Figure's right side is but the back part of its left. This light streak forms the middle or connecting bar of N, and the longitudinal bar passing in front lengthwise of the arm is the other vertical bar of N. The name FR. BACON is complete to our entire satisfaction. The picture which the author himself in the Introductory Poem calls a 'Figure' is seen to be nothing but a figure, Bacon's Great Monogram.

Intimation of CON, the last part of Bacon's name, is found in several places of L. L. L. Thus in III. 1. 2. the word 'Concolinel is con co-line L; here the whole syllable 'con' is given, and calls L the co-line, form of L on the front side of the left arm, and is the 'co-line,' the completing line of N.

This he calls the 'Key,' for so it truly is; it is the key to his complete name, and thus makes of The Figure a perfect monogram:

Take this Key, give enlargement to the swaine, bring him festinately hither: I must employ him in a letter to my

*It is interesting to note here that two English sartorial trade journals, "Tailor and Cutter," and "Gentlemen's Tailor Magazine," have recently discussed this feature of The Figure without grasping the meaning of The Figure as a whole, asserting that the right side of it is the back part of the left. See "Shakespeare Myth," page 6.

Love. III. 1. 5. The 'swaine' is The Figure, his 'Love' is his Muse.

This cutting of N into two parts, as it were, is playfully referred to in Act V. 2. 57 ff. as a 'sore.' But more about this in the next chapter.

The Introductory Poem

See Plates III and V

You will now understand the true meaning of the Introductory Poem printed on the fly-leaf opposite The Figure on the title-page of the Folio of 1623. As you read this poem-you can hear many a chuckle and laugh all through it. It is a jest, a 'humorous sigh,' L. L. L. III. 1. 176, or play on 'This Figure,' which is thus shown up to be his Great Signature to 'his book,' the Immortal Plays.

It is interesting to see what the meaning is of these verses. He tells us:—

"The Graver had a strife
With Nature to outdo the life."

meaning that the picture is not to represent a real person, but to put out, to hide the Author's life as author. Outdo means to put out, to extinguish.

'Wit' in the fifth and 'Print' in the seventh line both mean 'face,' the head, as is shown by 'was ever writ.' 'Was —writ' rivets our attention because the w's are each printed with two v's. They are put there to give us a hint, that something is actually 'writ' in the Figure. 'Hit' has playfully a two-fold meaning: hit, and hidden.

'Brass' has a double meaning.

First. The custom of using brass in funeral monuments. It was usually of rectangular shape, and often of large size, incased with an effigy, coat of arms, inscriptions, etc. But specifically it refers to The Figure. As before noted the w's in 'was ever writ' are made up each of two v's to show that some meaning not at first apparent is to be discerned. By omitting the adverb 'ever' you get the catagor-

ical statement, the hint, that something is already written in The Figure, 'was———writ,' and this something is, as we have seen, his own name. If his 'wit,' i.e., his face, could have been drawn as well as he has hid it,' it would then surpass (i. e., overtop his name–) 'All that was ( )writ in brass,' i.e., in The Figure.

Second. "Brass," as used in machinery; as such it means a bearing or collar, supporting a gudgeon*. In this sense the author calls the collar, on which the letter B 'is writ,' the 'brass,' supporting the gudgeon head of The Figure. Gudgeon is a bait; an allurement; something used to deceive ar entrap a person; a cheat; a lie.† How true it comes, 'when to truth translated and for true things deemed!' (Sonnet 96.)

The Introductory Poem is apparently signed by one, B.I., until now taken to mean Ben Johnson.‡ I say apparently, for this is only a fool—signature, to 'fool' the unwary, the unitiated, unsuspecting of its true meaning, —'and I the fool,' L. L. L. III. 1. 196,— as well as the true meaning of the Poem itself, and is no signature whatever. It is simply the common Middle English form of the preposition by, from the Anglo-Saxon be, in composition with nouns bi,§ and is here made to appear as the initials of a name by the use of points and capitals. It is placed as a catch-word to the next page. The noun following the preposition bi is here Bacon's name in the Monogram on the title-page, and must be read together, thus:

This Figure that thou here seest put,
It was for gentle Shakespeare cut.
Wherein the Graver had a strife
With Nature to out-doo the life.
O, could he but have drawn his wit
As well in brass as he hath hit

*Century Dictionary, Art. brass.
†Century Dictionary, Art. gudgeon.
‡See "The Shakespeare Myth," page 7.
§See Century Dictionary, Art, bi.

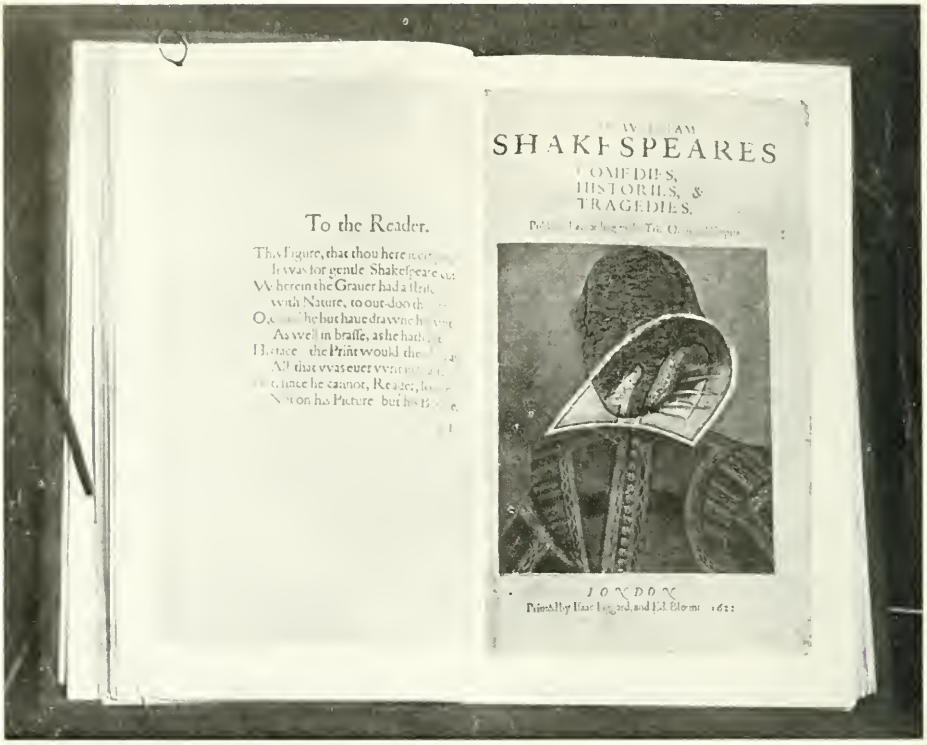
His face; the Print would then surpass
All that VVas ever VVrit in brass.
But since he cannot, Reader, do not look
On his Picture, but his Book

by FR. BACON.

Here, then, we see that Bacon has his name printed on the title-page of his book, like any other author would do. What has been taken to be a portrait of one 'Shakespeare' is seen to be nothing more nor less than the name of the Great Author in the form of a Monogram with a mask on.

Verily, we have seen 'where light in darkness lies!'

L. L. L., I. 1. 78.



The 'Master Schoolmaster' and 'Master Parson' a 'Quasi-Person'.

And if one should be pierced, which is the one?

Marry, Master Schoolmaster, he that is like'st to a hogshead.

L. L. L. IV. 2. 84-87.

Plate VII.

CHAPTER III

NOTES TO LOVE'S LABOUR LOST

> How careful was I, when I took my way,
> Each trifle under truest bars to thrust,
> That to my use it might unused stay
> From hands of falsehood, in sure wards of trust.
> Sonnet XLVIII.

Bacon has taken every precaution to have his name known and handed down to posterity in connection with his Great Plays, in fact, it is so built into and interwoven in his poetry that his name is inseparable from it. His name is part and parcel of Love's Labour Lost, the very foundation of the whole play.

Love's Labour Lost is based entirely on The Figure in order to explain the meaning of it, protraying the relation he assumed toward his own Muse, as typefied by 'This Figure.' The very name of the play is an intimation that it may reveal something special regarding his works. He was wont to call his poetical compositions a "Labor of Love," and hence the name of this play. His 'Love's Labour' was 'Lost' to him through the voluntary relation he assumed toward his Muse by means of his nom de plume 'Shakespeare' behind which he securely hid himself. He was anxious that only in time to come, in the future, he should be known as the author of the Plays.

To make sure that we understand The Figure to be his name and signature to his Great Book it was necessary to write this play. Otherwise The Figure might, perhaps, never have been understood to mean this and nothing else. Even as it is, in the light of this play, it has still never been understood before, for a lapse of time of close to three hun-

dred years, until as we see this letter calls our special attention to it, and explains it to us.

The Elizabethan era was noted for its pun or verbal quibble. It prevaded all classes, high and low alike. Macauly says of it:

"The Puritans hated puns. The Bishops were notoriously addicted to them. The Lords temporal carried them to the verge of license. Majesty itself must have its quibble. "Ye be burly, my Lord of Burleigh," said Queen Elizabeth, " but ye shall make less stir in our realm than my Lord of Leiscester." The gravest wisdom and the highest breeding lent their sanction to the practice. Lord Bacon playfully declared himself a descendent of "Og, the King of Bashan."

Little wonder that we find echoes of this in his Shakespeare. No finer examples of wit can be found anywhere than in "Love's Labour Lost,"—it is pure wit throughout. Bacon is seen to be the master of puns, the very King of Jesters.

In this play every proper name is chosen because of one or more playful meanings that can be brought out of it, either through the spelling or the sound, or both, and sometimes in the meaning of the name itself.

The following notes are those which I was able to copy from the Old Folio already mentioned. These are not all the notes that are seen there; some minor ones are omitted because of lack of time in copying them, as well as because some were more or less illegible. I have here set them forth in order with references.

The scene of the play is laid at Navarre (Nowhere.)

The **King** is Bacon himself, the King of Muse.

Biron is the B. I., the fool-signature of the Introductory Poem, as its author.

Dumain (do main) is Bacon as the author or doer of the whole part of his poetical works, i. e., the Plays.

Longaville, in the Folio 1623 also Longavill,

both spellings being used, long-a-will, i. e., long to be known as Will. Shakespeare, is Bacon, as author of the Sonnets.

These three are Lords attending on the King.

The **Princess** of France (Francis) is Bacon's Muse, his Plays, wooed by the King.

Rosaline (sub-)rosa-line, is the Introductory Poem or Line to his Book, hiding or covering up his name, with the capitals B. I. as foolsignature, and is wooed by Biron.

Katharine (meaning pure, clear, as emblematical of his poetry) is the Great Plays proper, wooed by Dumain.

Maria (meaning grief, sorrow) is the Sonnets, wooed by Longavill. In the Sonnets Bacon expresses his grief or sorrow over his lost Love, his Muse.

These three are Ladies attending on the Princess.

Boyet (boy-yet), i. e., of youthful looks, is 'Will Shakespeare.' Keep in mind the answer of Holofernes in Act V. 1. 52: 'pueritia with a horn added.' Notice small hair on lips of The Figure, the Cupid to his Muse.

Mercade, from Mercury, as the God of darkness, the tutelary deity of the thieves and tricksters is 'Shakespeare' his nom de plume, under which he marketed his Plays.

These two are Lords attending on the Princess.

Armado of Spain (span, short) is the front side of the left arm of the Figure, being only a stump, a span.

Moth (pronounced mote; see note on this by Gollancz; from mote and beam, IV. 3. 161 to 162, in allusion to the beam of light or white

streak as the middle or connecting bar of the N passing over the apparent right arm) is the apparent right arm of The Figure. Being the back-part of the left arm he is called **page** to Armado.

Costard, originally meaning a 'ribbed' apple, is the head of The Figure.

Jaquenetta (Jack-queen-etta) [Jack, the Joker] represents The Figure as a whole, as a Joker.

Nathaniel is Ben Jonson. Nathaniel means 'gift of God,' and Jon in 'Jonson' is from the Greek Johannes meaning 'the Lord graciously gave.' He was one of the few chosen ones, and the chief one, of those initiated into Bacon's Mysteries and Secrets of his authorship of these plays and of his nom de plume; as such he could write the Prologue 'vilely penn'd' in the Folio. His 'parishoners' were those others so informed.

Holofernes (whole-of-errness,) the teacher, represents the body of The Figure minus the head, hence FR. BACON. It is the whole of error, but at the same time the teacher, the informer, containing and teaching the name 'Fr. Bacon,' and that he, therefore, is the author of the Book. This character is taken from Rabelais's 'Gargantua and Pantagruel.' It is also spelled Holophernes. It should be noted that of the two spellings Bacon chose the former as best suited to his purpose. Holofernes teaches Gargantua to say the alphabet backward in 5 years and 3 months.

Dull, a constable, represents all those that are not informed of Bacon's secret authorship, and all that are unable to the present day to understand or to see this; all that have been

or are yet misled by the Introductory Poem and The Figure in spite of all the hints and allusions in this Play.

ACT I. SCENE I.

1. The opening speech of the King is very fine and in harmony with the purpose of the play. He speaks of the endurance of fame—a fit opening to this play. 'Brazen tombs' reminds us of the expression 'was ever writ in brass,' and of the first lines of Sonnet 65:

> "Since brass, nor stone nor earth nor boundless sea,
> But sad mortality o'er—sways their power," etc.

8. "Brave Conquerors" because they war against their desire for fame. This is significant.

12. What is revealed in this play is truly the 'wonder of the world'; it is a little Academe to all that 'have wits to read.' See Ben Jonson's Preface to the Folio.

16. He speaks of 'three years' term' 'to keep those statutes,' the secrets of his authorship. That he thought a long time would elapse before it would be seen, is certain, both from the name Longavill and from numerous other intimations in this play as well as in the Sonnets; he may well have thought of three hundred years.

24. It is interesting to note that Longaville readily gives his assent to the statutes.

26. "Dainty bits," i. e., witty sayings, "make rich the ribs" with laughter, "but bankrupt quite the wits." Wit is well nigh exhausted in this play.

28. Unlike Longaville, Dumain is less inclined to subscribe his name to those statutes of secrecy; which is what we should respect from him as author of the Plays. He is inclined to let this be known,to "love, to wealth, to pump and with all these living

in philosophy," in his Plays.

37. The following speeches of Biron and of the King are fine. When Biron speaks of "woman" and of "ladies", it is, of course, in personification of their Muse as their "loves." The same meaning is found in the Sonnets, where Bacon apostrophizes his Muse, the Plays, as "his love," " his lady," etc. The same is seen when Biron uses the expression "some
63. Mistress fine."

108. "So you, to study now it is too late,
109. Climb o'er the house to unlock the little gate," in the Folio of 1623 which is that authorized by the author it reads:

"That were to climb o'er the house to unlock the gate."

This is a hint to find the letter B in the collar by climbing over the house, the head of The Figure, by raising it or removing it, when you "**unlock** the gate," the first letter of his name. The head of The Figure is truly a "house," covering up or housing his name, and the B is truly the "gate" to his whole name and so to his hidden authorship.

138. Here the poet uses the name Aquitaine with a purpose. It is chosen for the reason that it gives the meaning intended, to give a hint at the next letter A of his name and how to find it. A-quit-a-ine, i. e., A quit (yet) A (is) in (The Figure,) and means that the A is in two parts, only half of the letter is seen, both parts being understood to be on back-part of The Figure. (See plate VI.) That this is the meaning intended is fully confirmed in Act II. 1 149: "Acquitaine, so gelded as it is," i. e., it is cut exactly in two. In Act V. 2. 589 it is called "a little o'er-parted."

The father of the Princess of France, is Bacon as father of the Muse of Francis (Bacon.)

163. In the King's speech he brings in Armado,

i. e., the arm of The Figure, "a child of fancy," "a man of complements" (CON, the complement of
166. "Bacon" elsewhere called 'a mint of phrases'), "whom right and wrong (side of arm) have chose as umpire of their mutiny" to make up CON.

178. Biron calls Armado a man of "fire new" words.

189. In line 189 Dull calls Armado an "Arme." What can be a plainer hint at the meaning of the term?

191. In line 191 Costard says: "The contempts thereof are as touching me," meaning of course, the contents. But this is a hint, an intimation, what we shall think of Costard, the head of The Figure, that we shall have "contempt"for it, disregard it, consider it as not belonging there, that it is to be removed. In Sonnet 67 it is called "false painting."

207. Costard says he "was seen with her (Jaquenetta) in the manor house, sitting with her upon the form." The Folio containing The Figure, is the "manor house," Bacon being the "Master Parson" (page 38) "the form" is the body of The Figure, Bacon's Monogram, "following her into the park," i. e., the field covered by his Plays.

221. Most of what the King reads can be understood by a little reflection.

342. "Obscene and most preposterous event" hints at Costard, the head, being put there to cover up the meaning of The Figure.

246. "Curious-knotted garden," alludes to this
247. Play. Costard is called "that low-spirited swain," "that base minnow of thy mirth," i. e., of Bacon's mirth: "that unlettered small knowing
252. soul," "that shallow vasal which, as I remember, knight Costard." The rest of the letter as the King reads it is also very suggestive and interesting.

To be taken with Janquenetta Costard
318. calls "the sour cup of prosperity." So long as the head (Costard) is taken with The Figure it means prosperity for "Shakespeare" (Costard,) Bacon's nom de plume, but is "sour cup" for Bacon.

ACT I. SCENE II.

1. The conversation of Armado and Moth is also informing and apt. The expressions "tender juvenal," "tough senor," "eel," "crossed," have all special meaning as allusions. In line
55. 55 Moth speaks of "three studied," this hints at the three letters CON on the arm; and, further, he speaks of study "three years in two words." These two words are, of course, "Francis
57. Bacon." In line 57 The Figure is called the "dancing horse;" a similar expression is used in Act III. 1. 30, where it is called the "hobby-horse."

Throughout their conversation there are "rich bits"—allusions, which the reader will find
100. pleasure in perusing. Thus Moth in line 100: "My father's wit and my mother's tongue assist me:" "father" is Bacon; "mother" the Muse.

The little song following is also full of meaning for the reader.

114. The ballad of King Caphetua and the Beggar-maid may be found in Percy's Reliques. He was a legendary African King who wooed and married Penelophon, a beggar-maid.

164. What Costard says is significant. The meaning is, of course, that when the false head is discovered, which is desolation, we shall all see Bacon in The Figure.

The speech of Armado concluding the scene should also be carefully studied; it is full of playful allusions. Near the end of it "Sonnet" is mentioned for the first time. This refers to Bacon's Sonnets,

the subject of which is his Love, his Muse, the Plays, and therefore the Sonnets stand for "whole volumes in folio;" all the Plays gathered into the Great Folio.

ACT II. SCENE I.

1. Boyet's speech is interesting. He calls, as he should, the King of Navarre "the sole inheritor of
6. all perfections," "matchless Navarre," all referring
8. to Bacon as the matchless author.

The reply of the Princess to Boyet, that she
14. "needs not the painted flourish of your praise," is becoming and apropriate in its allusions.

39. In the conversation between the Princess and her Ladies it should be noted that Maria knows Longavill, Katharine knows and praises Dumain, and Rosaline Biron,—

79 "every one her own hath garnished." This is proof of the meaning of these names as explained previously. The same is shown up in Act V. 2. 827 ff., where each is wooed by her appropriate Lord.

41. Perigord was an ancient countship of France. It is here changed to Perigort, and chosen for its resemblance to peri-girt, i. e., girt about or around, in allusion to himself as author, his name being well hedged about.

Jacques (English Jack) Falcon bridge is also appropriately chosen for The Figure. His heir is
205. Rosaline (II. 1. 205.) Note what is said of Longavill.

Duke of Alencon (all-in-song, i. e., Bacon's Plays, his Muse) is Bacon, the author. Alencon was a former countship and duchy of France. The name is chosen because of its meaning seen in its pronunciation. Bacon is truly the Duke of "All-in-Song." Katharine is, of course, the heir to Alencon (line 196.)

98. "Will," i. e., "Will Shakespeare."

In the conversation of Rosaline and Biron we should note that when Rosaline says: "Not till it
121. leaves the rider in the mire," the allusion is to the nom de plume "Shakespeare" as to the rider, Costard, the head. The dull ones, the "fools" who do not understand the allusion "should ask" for that day when they can see it; the rider will then be thrown "in the mire," the mask of his Muse will fall from "the face it covers." (See plate IX.) His Muse will then get "many lovers," and Biron (the B. I.) will be gone, as there will be only one—Bacon.

136. Aquitaine, see notes upon. The meaning of
138. the word as there set forth is fully confirmed here in the King's speech, as in line 139: "that one-half
139. which is unsatisfied," as well as where the expression "gelded" is used.

180. The remaining parts of scene I beginning with line 180 are particularly informing. In the conversation of Biron ond Rosaline Biron says:
187. "Would that do it good?" whereupon Rosaline
188. answers: "My physic says 'ay'." This adverb 'ay' is pronounced like the long sound of I. Formerly it was also written ai ey, but at its first appearance in the Elizabethan period it was invariably printed I, often associated in puns with the pronoun I*. Keeping in mind that Rosaline is the Introductory Poem and Biron the fool-signature B. I. the meaning of their conversation becomes quite clear. Her answer will then read "My physic says 'I'," the I in B. I.

189. Biron: "Will you prick't with your eye?"

190. Ros: No point, mith my knife." This would seem to mean Biron. But as a matter of fact this is a catagorical statement that there is to be "no point" in B. I. and hence would be only BI, or bi.† Note

*Century Dictionary, art. ay, adverb.

†See page 21.

that there is no comma after "no" in "no point," as there would be if the meaning were to call Biron a point. "Knife" alludes to the scraping out of the points with the knife. The rest of the conversation is plain.

195. For the meaning of Alencon and Katharine see ante pp. 25. 31. The remainder of the conversation is full of allusions, jests, and puns. Thus in
212. line 212: "To her will,sir, or so," intimation to "Will" (Shakespeare) is given; the meaning of the next two lines is then plain.

224. In the reply of Marie, line 224, "My lips are no common, though several they be" is an allusion to the Sonnets, which she represents, which are "several" in number; and are here called "lips" of Maria who is the Sonnets.

No special difficulties are encountered in the remaining parts of Act II.

ACT III. SCENE I.

This Act is especially interesting and instructive and important.

1. **Armado.** Warble, child; make passionate my sense of hearing.

2. **Moth.** Concolinel.

At first look, this last word "concolinel" seems to be a word without any sense or meaning. But it is full of sense and most important to guide and confirm us in understanding the meaning of The Figure. By dividing the word into its compotent parts, thus: con-co-line-l, the meaning becomes at once apparent.

Con Co-line L; i. e., Con is the last syllable of the name Bacon which he wishes to suggest and to us to make out in The Figure. It is found on the shoulder and arm as set forth in Chapter II. The N passes over and across the arm as a light streak,

appearing in two parts, the last part as an L on the right arm. This part he calls the Co-line, being of the shape of an L. This is the "key" spoken of in
2. the next two lines: "Take this Key, give enlarge-
4. ment to the swain, bring him festinately hither.
5. I must employ him in a letter to my Love." (Both "Key" and "Love" are capitalized in theFolio.) By "Swain" is meant The Figure to which the "Key" will give enlargement, i. e., by understanding the meaning of The Figure it becomes of the greatest importance and interest. This is truly the Key to Bacon's "Shakespeare," his "Love" the Great Plays, his Eternal Muse.

64. 66. In lines 64 and 66 the arm is called a cannon
37. from its conical shape; in line 37 spoken of as "cleaving the pin"—the arm appears as a cloven pin, being in two parts.

125. In line 125 Costard is made to say: Marry me to one Frances;" "Frances" is but a slight variation of Francis—Francis Bacon.

126. In the next line Arm says he will set Costard at Liberty. Costard being the head of The Figure the intimation is seen to be to set it free from The Figure, i. e., to remove it, whereby the letter B comes squarely into view. This is the letter re-
134. ferred to in line 134, called "significant;" and so it truly is.

141. In line 141 Costard asks: "What is the price of this inkle?" referring directly to the inkle, or tape, employed as the trimming of the coat of The Figure. We can imagine even to see him point his finger at the inkle as he asks the question; and that is the implied meaning here This inkle used to be either of a single color or of several in stripes. You will understand the meaning of "renumeration" in the next line.

142. By understanding that the inkle of the coat of The Figure forms the letters (all but B and parts

of O) of the name Bacon we get the "remuneration," a world of light is opened up to us, we understand the whole situation, which in itself is a very great remuneration.

Keeping in mind that B. I. is Biron, we see
176. how Biron has been "a very beadle to a humorous sigh," that is, a guard to the Introductory Poem to prevent its meaning from being understood.
177. For he has stood as "a night-watch constable" between The Poem and The Figure to watch that The Figure may not be readily understood. He
179. has been "a domineering pedant over the boy," The
190. Figure. Now read what he says of this "boy" in lines 179 and 190.
182. In line 182 he is called "Dan Cupid." The Figure, like Cupid, stands between Bacon and his Love (his Muse) with his fire-brands, the "fire new words,"* FR. Bacon, to win him and her for each other. The same idea is expressed in some of the Sonnets.
192. See Sonnets 108 and 126, In line 192 he calls The Poem,—

"A woman, that is like a German clock,
Still a-repairing, ever out of frame.
And never going aright, being a watch
But being watch'd that it may still go right."

How well the description fits the parts The Poem is performing!

199. In the expression" two pitch-balls stuck in her face for eyes" he alludes to the two points in B. I.
200. In the next line "Ay, and, by heaven, one that will do the deed" the meaning intimated is that one of those "pitch-balls," i. e., one of the points, the one between B and I will when erased or removed "do the deed" of showing up the meaning of B I as bi,

*Act I. 1. 179.

and thus the true meaning of The Poem as joined by this preposition to The Figure.

207. Biron's speech closes by saying: "Some men must love my lady and some Joan." "Jaon" is "Jone" in the Folio, and is the feminine of Jon, and means the Poem by Ben Jonson, the prologue "vilely penn'd" which appears in the preliminary pages of the Folio. (See pp. 50 and 51.)

ACT IV. SCENE I.

There should be but little difficulty in understanding the allusions of this and the next scene. Thus the "deer" means Costard, the head of The Figure; in line 10, sc. 2. 122 "hind," all in allusion to the horn he has hid under the hair of the left side
113. of the head. Hence, also, the allusions to
114. "horns" in lines 113 and 114 and 117. Similarly
117. "pricket," a buck in his second year (probably so called from his horns,) in Sc. 2. 12, and elsewhere.
116. Lines 116 to 120 are interesting:
116. "Boyet. And who is your deer?
117. Ros. If we choose by horns, yourself come notnear," meaning that he is the deer, and therefore it would be unsafe for him. Remembering that Boyet is "Shakespeare," as "Will" as shown in The Figure "with a horn added," (Act. V. 1. 52) the reply is particularly fitting and is another proof positive that "Boyet" means "Will Shake-speare," as previously exhibited. (page 25.)
119. "**Maria**. You still wrangle with her
Boyet, and she strikes at the brow," i. e., Boyet's head, the head of The Figure.
120. "**Boyet**. But she herself (The Introductory Poem) is his lover," i. e., of B. I. All this has a playful allusion to remove the head of The Figure to disclose
133. the letter B. In like manner is seen what the author
134. is striving at in lines 133 and 134.

138. "Cleaving the pin" hints at the split arm. The same is hinted at in Act V. 2. 655, where it is said to be "cloven;" hence Armado cries out, "peace," Keep this fact secret!

139. Line 139: "You talk greasily," i. e., you talk too plainly about the cloven arm; the secret might "slip" from you. See 'greasy Joan," Act V. II. 930 for a similar meaning.

141. In line 141 Costard is called "my good owl," by Boyet, which is quite appropriate; for if there is no head to The Figure there would be no Boyet. In the closing song of the play he is called "the staring owl," appropriately singing: "Tu-whit, tu-who" which means: Married "to what?"

Married "to who?" The answer is obvious: Bacon is married to his nom de plume, "Will Shakespeare."

146. Line 146: "Armado of the one side," and line 149: " his page o' th' other side" should be noted as intimating proof of the fact that Armado and Moth represent the arms (arm, fore and back) of The Figure." Mote" (Moth) and "beam" are mentioned in IV. 3. 161-2.

SCENE II.

The contents of this scene are particularly informing. As it is supposed that the reader, by this time, will quite well see the numerous allusions, in nearly every line, without being pointed out to him, only the more important parts will be considered.

Thus, "deer" is mentioned in several places of the scene, and "pricket," a buck in the second year, having horns. From the horn in the hair of The Figure the idea is carried to that of the "deer," which the princess goes out to shoot.

Then there is a quibble on "haud credo" (I believe not,) which Dull in his ignorance takes to

12. mean "head credo." This is repeated by Dull in
19. line 19, whereupon Holofernes answers: "Twice sod (said) simplicity, his Coctus" (head of The Figure.) The inference by allusion is: Do not believe the head, or literally: "I do not believe the head," i. e., of The Figure; it is deceiving.

58. In lines 58 to 63 there is a playful stanza on the divided letter N of The Figure. See ante, p. 23. Here is the fullest corroboration of the meaning of the beam of light as the middle bar of the letter N. The fact that N is cut in two in The Figure is referred to as a "sore." Playfully he says: One "sore" with an L (the part of N shown on the left arm of The Figure is like an L; (see pl. IV and VI) makes fifty sores (L-50,) and "an
63. hundred" sores "by adding but one more L"–100.)*

Holofernes who represents the entire Figure
67. minus the head says of himself that he is full of "forms," and "figures," alluding, of course, to the letters of Bacon's name found on him. This explains the question in Act V. 1. 49: "Are you not lettered?"

The second part of the scene opens with the entrance of Jaquenetta and Costard. She salutes
82. Holofernes as "Master Parson,, in the Folio it is Master Person, and in line 91 Master Parson, which is a true epithet, but which he turns into "quasi-person." By allusion this means that he has only the appearance of a person, being fictitious, not real.
85. Then he asks: "An if one should be pierced, which is the one?"

86. Costard replies: "Marry, Master school-
87. master, he that is likest to a hogshead." The head of The Figure is called "hogshead," because the body is Bacon, and "bacon" is hog.† And it is

*The fact that "sorrel" is a deer three years old and "sore" one of four years, should not confuse us. The second L is the F in The Figure.
†See Sonnet L.

particularly appropriate that Costard, who is the head of The Figure, should answer the question. "It should be pierced," looked through, to see B which it hides. This intimation is referred to as treason in scene 3. 189. It should be noted that it is always
92. Costard that brings the letter; line 92. Sc. 3. 190 and 198.

109. Note well the Sonnet which Nathaniel reads as giving particularly interesting information. Here as elsewhere in his Sonnets Bacon speaks of his Muse as his "Love," his "Beauty." In apostrophizing her the effect is particuarly pleasing. In
111. line three of this Sonnet he says: "To thee (i. e., his Love, his Immortal Plays, his Muse) I will faithful prove," i. e., he will take care that he will be known as her author, that he will always belong to her:
112. "Those thoughts to me were oaks, to thee like osiers bow'd."

113. "Study his bias leaves, and makes his book thine eyes." "Bias," early English biass, or byas (as in Folio,) means: An oblique or diagonal line, a seam oblique to the texture, and refers here to the oblique lines or seams of the Coat of The Figure. Hence, by extension, "bias" means The Figure itself. He exhorts us to study it; if we will do so it will leave and make "his book," i. e., the book of his Plays, the Folio of 1623, our eyes as well as of his Muse; his book will then truly be our eyes to understand both his authorship and so the book itself. Without understanding his Figure we never can understand his Book—The two are woven together.

115. "If knowledge be the mark, to know thee shall suffice;
116. Well learned is that tongue that well can thee command.
117. All ignorant that soul that sees thee without wonder."
How truly this is said of his Muse!

119. "Thy eye Jove's lightning bears, thy voice his dreadful thunder;" that is, the free and powerful expression of his Muse under cover of his nom de

plume is "his dreadful thunder," and her "eye" the wit and hints to disclose his authorship "which not
120. to anger bent, is music and sweet fire."

121. "Celestial as thou art;" his Muse is celestial.

123. "You find not the apostrophes;" the apostrophes to his Muse are now clearly seen in nine of the fourteen lines of this beautiful and remarkable Sonnet.

126. "Ovidius Naso was the man: and why indeed, Naso, but for smelling out the odoriferous flowers of fancy, the jerks of invention?" Publius Ovidius Naso was a Roman poet of the Augustine Age. One of his best known poems is "Ars Amatoria" ("Art of Love".) "Flowers of fancy, jerks of invention," refer to Bacon's name in the form of a fanciful figure.

129. Note the allusion of the expression "tired horse his rider" in line 129, and the hint in the words: "was this directed to you?" in the next line.

Another interesting bit of conversation is the talk of Holofernes beginning: "I do dine today, etc." The meaning of the expression: "to gratify the table with a grace" is that Ben Jonson (who is Nathaniel) was to write a poetical preface to his Book of Plays. This "grace" or preface is found in the Folio of 1623. This same poem is called "Joan" (in the Folio it is "Jone") in Act III. 1. 207.

SCENE III.

The opening speech of Biron contains many allusions, which the reader will have no trouble in understanding, as similar ones have already been seen.

14. Speaking of Sonnets Biron says that: "she (i. e., Bacon's Muse) hath one o' my sonnets already." In this proof is seen that Bacon had

before this concieved the idea of writing a series of Sonnets to his Muse as part of the general scheme of secret authorship, his Sonnets otherwise being impossible. It is seen that by the time this play is written he must have already composed the greater number of his Sonnets. He gives three of them in
26. this play: one by the King, lines 26 and 42, also re-
42. markable for its sixteen instead of fourteen lines. The one referred to by Biron, "she hath one of my Sonnets already," is the one read by Nathaniel,
60. Sc. II. 109-122. The third is by Longaville in this
73. scene, lines 60-73.

"Thou hast thumped him with thy bird-bolt
21. under the left pap" is a hint to call attention to the shaded middle bar of the letter R and with it, by suggestion, that of F as seen in The Figure. "Bird-bolt" was a blunt-pointed arrow, formerly used for shooting birds. It was intended to stun without piercing.

26. The Sonnet the King reads is wonderfully sweet, and full of meaning to the initiated. Bacon, as King of Muse, apostrophizes the Princess, his Muse, It is for his "lost" Muse that he sheds
29. tears, the "dew that on my cheeks down flows."
32. Her "face through tears (i. e., Sonnets) of mine give light."

33. "Thou shinest in every tear that I do weep:
34. No drop but is a coach doth carry thee;
35. So ridest thou triumphing in my woe."

54. In line 54 Longaville is likened to "Tyburn that hangs up simplicity." Tyburn in old London was a tributary of the Thames. There "Tyburn Tree" was the public gallows tree until 1783. Longaville (as Shake-speare, the nom de plume) "hangs up," i. e., conceals Bacon's authorship.

57. In line 57 his Sonnets are called "these
59. numbers," and in lines 59 "his (i. e., Cupid's) slop."
64. "A woman I foreswore," i. e., his Muse;

65. but as the Goddess Muse he did not forswear her.
83. In lines 83 ff. Bacon calls his Muse: "O
85. most divine Kate," "the wonder in a mortal eye,"
86. "she is no corporal."
89. "Her shoulder is with child" (l. 89) alludes to CON (CON-cept) of Bacon's name found on the
90. shoulder and arm of The Figure. It is "fair as day," i. e., it gives day-light on Bacon's authorship, when this part of The Figure is seen.

Longavill is taken to task (l. 133 ff.) for not loving Maria:

133. "You do not love Maria; Longaville
134. Did never Sonnet for her sake compile,
136. His loving bosom to keep down his heart."

This is natural, for Longaville is exposed by Maria.

161. "Mote" and "beam" is an allusion to the mote and beam of The Figure.

"All about the breast" alludes to the letters on The Figure; hence, the exclamation: "A caudle, ho!"

230. In line 230 the King compares the Princess to a "gracious moon,

"She (Rosaline) an attending star"; the comparison holds good. The Goddess Muse is the sun.

233. "O, but for my love, day would turn into night!" which is true; but for the Introductory Poem we would be more or less at a loss to understand The Figure.

In line 247 the King says to Biron: "Thy love (i. e., Rosaline) is black as ebony," in allusion to the dark and mysterious meaning of the Poem regarding The Figure which the Poem (Rosaline) describes. The entire conversation alludes, in a general way, to his Muse as "dark," because written under cover of another name.

278. Longavill: "Look, here is thy love:
my foot and her face see."

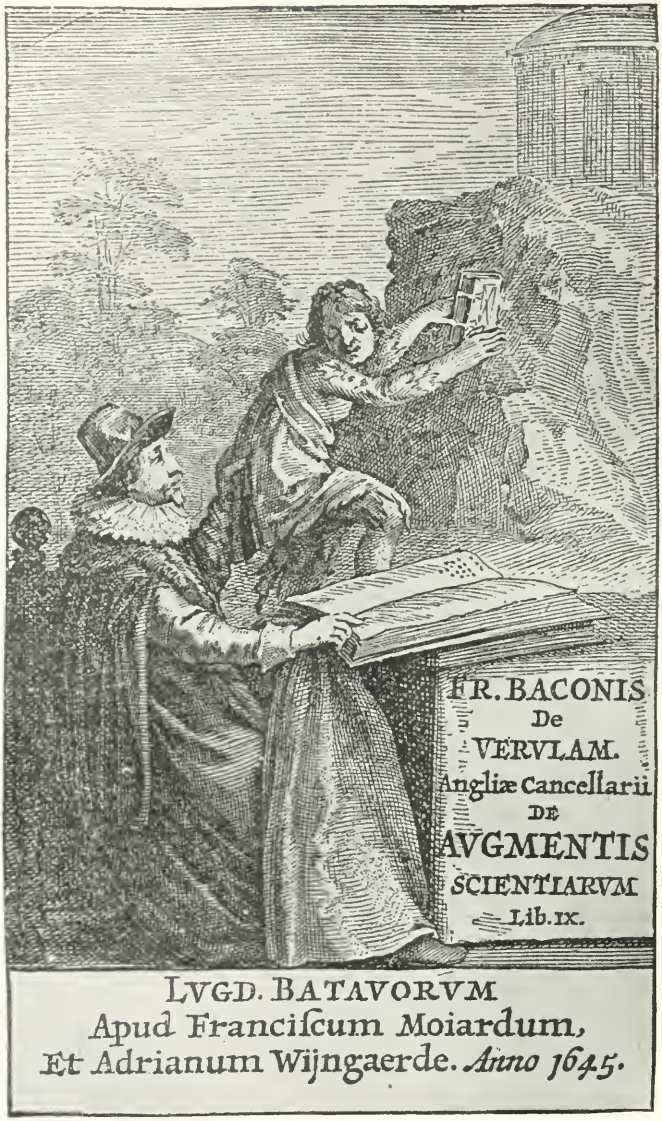


Photo-Facsimile of title-page of Bacon's De Augmentis, 1645.
Look, here is thy love; my foot and her face see. L. L. L. IV. 3. 278
See page 43.

Plate VIII.

To understand this passage I must refer you to the title-page of Bacon's De Augmentis (pl. VIII). This book, like other books by Bacon, has cryptographic picture on its title-page. Under the left arm of Bacon, who is in a sitting posture, is seen, up-side down, with a corronet, the head of a lady outlined against his arm, with the face looking up toward that of Bacon. This represents his "Love," Bacon's Muse, His Plays, mutilated and bloody, separated from the body, the dress of which hangs down in front over Bacon's garment and made to appear as part of it. This is the reason the tragedian, or actor, being held up by Bacon's hand, looks so downcast, sorrowful, and woebegone, as he beholds the frightful spectacle of her mulitated body beneath him. From the thumb of Bacon's left hand is seen the hilt of a small sword hanging. On this hilt is seen the two letters F B in script monogram. This is symbolical of Bacon's pen, which has slain his Muse. Here, then, we get the understanding of this passage. Longaville, the tragedian, dressed in goat-skin, looking down, says: "Look, here is thy love:

My foot and her face see."

Bacon is seen pointing to Act IV. L. L. L. in the Folio, the very Act in which this passage occurs. Longavill's foot shows as gory streaks of blood on her neck, the head being severed from it.

Likewise is seen a dark bust in outline in front of the actor's body with the head against it. This is symbolical of the "dark" aspects of the lady
247. of Biron: "thy love is black as ebony," and of the Mistresses of the King, of Longaville, and of Du-
270. main: "Your mistresses dare never come in rain for
271. fear their colours should be wash'd away."

In lines 335 and 336 he says that,—

"A lover's ear will hear the lowest sound

When the suspicious head of theft is stopp'd," meaning that when the head of The Figure is removed Bacon's name is revealed, and the smallest allusions are then readily seen.

ACT V. SCENE I.

Though this act is long it should not now present any difficulties in the way of understanding the allusions with which it abounds. The most important ones will be pointed out.

The first is found in line 31 where Holofernes, after he and Nathaniel have been conversing about Armado and alluding to The Figure, says:

31. "Bome boon, for boon prescian, a little scratched, 'twill serve."

I have given the same spelling as that of the Folio. There seems to be little or no meaning conveyed in this sentence, but, as a matter of fact, it is one of prime importance.

"Bome boon, for boon prescian" is: nom de plume, for good Priscian, that is, for the good teacher Holofernes, or in other words, for Bacon. It confirms what we already know, namely, that "Shake-speare," or "Mr. William Shakespeare," is only Bacon's nom de plume, or pen-name. (Priscian Caesariensis was a celebrated Latin Grammarian teacher, who flourished about A. D. 500.) They refer in their conversation to this nom de plume as "a most singular and choice epithet." Remembering that Holofernes, The Fgure minus the head, spells BACON, it follows that the nom de plume is for Bacon the good teacher.

Some modern critics have made this sentence read bon bon, fort bon Priscian, showing them up truly as the Constable Dull, "while truth the while doth falsely blind the eyesight of his look." In others it is worked into the following monstrosity:

"Bone?—bone for bene: Priscian a little scratch'd, 'twill serve." See Gallancz's edition of Shakespeare and that by Knight.*

The next of importance as to allusions is the conversation of Moth and Costard, lines 40 to 44:

40. "Moth. They have been at a great feast of lungunges and stolen the scraps.

42. Costard. O, they have lived on the alms-basket of words. I wonder they master (i. e., Ar-

44. ado, the arm) hath not eaten thee for a word." This is a hint at the forming of the word or syllable CON.

49 In line 49 Armado asks Holofernes: "Are you not lettered?" Holofernes is "lettered" all over.

50. "Moth. What is a c spelled backward, with

50. the horn on his head."

Holofernes: B A, puericia with a horn added." Note that there is no comma after puericia in the Folio of 1623, nor in the quarto of 1498, nor can there be if the meaning of the sentence is to be carried out as intended. Holofernes is the pedant in Rabelais's "Gargantua and Pantagruel," who taught Gargantua to say the alphabet backward in 5 years 3 months. Holofernes is also written Holophernes, but Bacon chose the former as best suited to his purpose. "Puericia" is pueritia, youth. As before noted, the face of The Figure is that of a youth; witness the small growth of hair on the lips.

*It is interesting to know what Bacon himself says of these supposed errors in Sonnet 96. Apostrophizing his Muse, the Plays, he says:

'Some say thy fault is youth, some wantoness;
Some say thy grace is youth and gentle sport;
Both grace and faults are loved of more or less;
Thou makest faults graces that to thee resort.
As on the finger of a throned queen
The basest jewel will be well esteem'd,
So are those errors that in thee are seen
To thruths translated and for true things deem'd.'

See also Sonnets 35 and 36.

The "horn" is the one hid under the long hair, and the tip of it is made to have the grotesque appearance of an ear.

By inserting a comma after the word "puericia" the intended meaning is entirely destroyed, and serves to show how important it is to leave everything as we find it in the Folio. When a comma is used after the word it is Moth that is called "youth," wheras the express allusion is to the youthful look of the face of The Figure.

The word "puericia" is, of course, purposely spelled with a "c" to mislead the unwary. "Errors" of this kind were thought to be due to defective education of the author. See Sonnet 96.

B A are "spelt backward," i. e., lying in that position on The Figure.

The horn is in immitation of a knight's horn, which he used to blow in setting forth on his horse to combat for his lady. Bacon is pictured on the title-page of his cryptographic book as blowing a horn as he is sallying forth on his charger to battle for his Love.*

55. In lines 55 to 60 he calls our attention to the
60. consonant C and the rest of his name: "Quis, quis, thou consonant." Playfully he called the five letters of his name "the five vowels." This comes in handy for the concluding parts which he calls "ou;" the u is, of course, the n inverted.

65. In line 65 the intimation is quite direct: "What is The Figure? What is The Figure?" Here he asks outright what The Figure is. Nothing could be plainer. From here onward to the end of the scene interesting conversation is taking place which the reader will be able to understand in its true
112. light. Thus, Armado in line 112 speaks of "my poor

*See Bacon is Shakespeare.

shoulder" which the King (Bacon) will be pleased to lean upon (to spell out his name in full).

SCENE II.

There is nothing difficult in scene II. and all is exceedingly interesting. In line 38 it is bluntly
38. said that "he hath drawn my picture in his letter." meaning that the head of The Figure is drawn in the letter B. Further in line 42 the letter B is named outright where it says, that it is—
42. "Fair as a text B in a copy-book." In line 44 B is called—
44. "My red dominical, my golden letter." The letter O is called attention to by the hint in line 45—
45. "O that your face were not so full of O's!" In line 50 where it says—
50. "Some thousand verses of a faithful lover" the reference is to the Sonnets which are all to his Muse, the Plays proper, the verses are sent to her by the faithful lover Bacon. But they are—
52. "Vilely compiled, profound simplicity." The intimation is somewhat similar in line 53 where the
53. Sonnets are called "pearls."

From here on to line 242 there are many interesting allusions, which we will let the reader
242. find out for himself. In lines 242 to 254 the con-
254. versation of Longaville with Katharine is highly amusing and suggestive. It illustrates the relation of Bacon and of his nom de plume, Will Shakespeare, here Longavill, to his Muse.

Note that Katherine says that "Longavill was for my service born;" Katrarine (i. e., the Plays) have long been known by the name of "Will Shakespeare" and has thus had his service.

Note in line 315 to 334 what Biron says of Boyet, i. e., Shake-speare.

Note that the King, Biron, Dumain and Long-

433. aville confess that they were disguised (l. 433.)
445. Rosaline is called "precious eyesight" (l. 445.) The Introductory Poem should be a "precious eyesight" to all of us. But somehow it had grown dim until the present day, when it had become absolutely dark. That it was a "precious eyesight" to see Bacon's authorship of the Plays up to 1664 when the Third Folio was edited, and even as late as 1709 when the Fifth was published, there is every evidence.*

There are many interesting things in Biron's
459. speech, lines 459 to 481, numerous allusions
481. which the reader will readily understand.
550. The speech of Costard as Pompey should be
562. carefully noted (550-562.) So also Sir Nathaniel's as Alexander. By a pun on the word Alexander is changed to Alisander, and this by slowly pronouncing it gives the play on the word and the meaning: A-lies-under, that is, A lies under B in The Figure as already shown in chapter II. page 17. That this is the meaning implied is readily seen from Costard's
576. speech (576 to 590): "You will be scraped out of
577. the painted cloth for this," referring to A; and
588. "Alisander,—alas, you see how 'tis, a little o'erparted." A is, as we have seen, parted in The Figure.

The next interesting presentation is that by Holofernes who plays the role of Judas, as traitor. As previously seen Holofernes, the schoolmaster, is The Figure minus the head, hence the body of Figure which spells FR. Bacon, and therefore, Bacon is the schoolmaster. It is because of these letters, that Holofernes calls himself Judas, the traitor, since they disclose Bacon's name and with it his authorship. This is also clearly seen in the ensuing conversation, line 604ff: Holofernes assert-
604. ing that he is Judas Biron asks, l. 604: "How art

*See The Shakespeare Myth, page 24.

612. thou proved Judas?" and, l. 612: "Because thou hast no face." Pointing to the head Holofernes asks:
613. "What is this?" Whereupon they severally call the head of The Figure,—
614. "A cittern-head.
615. "The head of a bodkin.
616. "A Death's face in a ring.
617. "The face of an old Roman coin, scarce seen.
618. "The pommel of Caesar's falchion.
619. "The carved-bone face on a flask.
620. "Saint George's half-cheek in a brooch.
621. "Ay, and in a brooch of lead.
622. "Ay, and worn in the cap of a tooth-drawer.
623. And now forward, for we have put thee in countenance."

"Ring" and "Brooch" mean the letter B, the collar of The Figure.

"Brooch of lead" has a play on the word "lead;" here "lead" is the verb lead, because B, the "brooch," is the letter leading to all the rest in The Figure.

The letter A being like a pair of forceps, is called a "tooth-drawer" (l. 622) for pulling or drawing teeth. The letter B (the "brooch") is "worn in the cap," i. e., (by pun) gap of the tooth-drawer, being just in the top, or mouth, or gap, of A, the forceps. This is an amusing as well as an apt comparison. It is put "in countenance," all made very plain. The concluding parts of their conversation is interesting in its allusions.

The conversation of Armado as Hector con-
643. tains numerous hints. Thus: "His leg is too big for Hector's," alluding to the thick arm of The Figure.
655. In line 655 is a hint at the arm as being "cloven," i. e., divided into halves. "That flower—that mint ("mint of phrases," the CON, I. 1. 166) that Columbine" all refer to the winding of the letters CON over the Arm and Shoulder. "Mint" is chosen for

its double meaning by way of pun, both as a plant and as a coin, CO(i)N.

682. "The child brags in her belly,"— the name FR. BACON grown so as to be seen by the last part CON on Armado ("by" Armado); hence, Pompey (Costard, the head of The Figure becomes of no import) " is dead."

728. The next is the entrance of Mercade.
729. It is fitting that he is the one to announce the
730. death of the King of France, the father of the Princess. Bacon, the father, died for her sake, a literary death, that she might live. This gave him a free hand, and was a fruitful source of imagery. As he himself says in Sonnet 78, of his nom de plume "thou art all my art." To obtain these ends, to produce these powerful plays, it was necessary to have recourse to this art of hiding his identity behind a "painted cloth."

798. Very fine and tender is the Princess' reply
822. to her suitor. Note further how each woos his proper lady, that each is put on trial and made to wait a "twelve month," and that they are to "visit the speechless sick," his Plays.

Note Maria's reply to Longavill, that she will change her "black gown for a faithful friend." "Black gown," grief expressed in the Sonnets (Maria.) Note Maria's answer: "The liker for you." She does not promise to marry him, but a "faithful friend." "The speechless sick" is his "sick" Muse because apparently deserted by the author.

The play ends with a song. Here the expression "married men" alludes to Bacon as married to "Mr. William Shakespeare," his nom de plume. The owl sings: "Tu-whit, tu-who," i. e., married "to what, to who?"

The expression: "While greasy Joan (in the Folio 'Jone') doth keel the pot" has a definite im-

plied meaning. "Joan" is the feminine of Jon, and means the Poem by Ben Jonson as a preface in the Folio of 1623, a "prologue vilely penn'd. In the Folio it is vildely pen'd (Act V. 2. 305). See page 40. This Poem is part of Bacon's scheme to conceal his name from the unitiated, hence "greasy." It is also mentioned in the last line of Act III: "Some men must love my lady (i. e., Bacon's Muse) and some Joan.". It is called "greasy Jaon," because it is deceiving, slippery in its meaning: the whole Poem is, of course, written as a jest. "Greasily" has a similar meaning in Act IV. 2. 139. nearly three hundred years.

"Spring" and "Winter" are emblems of Bacon's assumed relation to his Muse by means of his nom de plume. "Winter" is the period of descent when he is absent from his Muse as her unknown author (Sonnet 97); it is "maintained by the owl," "my good owl" Costard, (IV. 1. 141) the head of The Figure. When the head is removed it is "Spring" because we then see everything clearly. The "Spring" is maintained by the cuckoo, the harbinger of Bacon's summer when his authorship lights up, his "winter" is gone, and "The Tempest" is over.

"The words of Mercury," as the God of darkness the tutilary deity of thieves and tricksters, here represented by the owl Costard, the head that conceals the meaning of The Figure, "are harsh after the songs of Apollo" the leader of the Muses, god of music and poetry. He is here represented by the cuckoo, which lays its eggs in another bird's nest, whose songs are an omen of evil that the married men will be parted: "You that way, we this way."

CHAPTER IV

KEY AND NOTES TO THE SONNETS

The
KEY
to the
SONNETS
is,

That Francis Bacon wrote his Poetry the Plays under cover of the assumed name "Mr. William Shakespeare," his nom de plume:

And that

In his Sonnets his Plays are personified and apostrophized as his Love, his Muse, that is "lost" to him because of this assumed name.

The wildest conjectures have been made regarding the meaning of the Sonnets. (See for ex. Gallancz's introduction to the Sonnets.) They never have been understood, and indeed they never can be without knowing the great central fact of Bacon's authorship and the relation he assumed toward his own Muse.

TO . THE . ONLIE . BEGETTER . OF
THESE . INSUING . SONNETS
MR. W. H. ALL . HAPPINESSE
AND . THAT . ETERNITE
PROMISED . BY
OUR . EVER-LIVING . POET
WISHETH
THE . WELL-WISHING
ADVENTURER . IN
SETTING
FORTH.

T. T.

Title-page of Bacon's History of King Henry VII, 1642. Emblematic. His Muse supported on the stage at the Globe theatre; salt box and bitless bridle, wisdom and fame, over Bacon's head; the wheel, the burden of his Plays, with hand mirror, rod for fools' back, basin for guilty blood, fool's rattle, spade for graves, knight's hat, crowns for princes, queens, and kings; Bacon's magic wand, his pen, in touch with the Globe through the actor; the sea, The Tempest; the curtain is seen above the stage.

Plate VIII. a.

These lines at the head of the Sonnets appearing as dedicatory verses have, like the Introductory Poem on the fly-leaf opposite The Figure in the Folio, caused endless speculation as to their meaning. Like the Introductory Poem in the Folio, they have an apparent signature T. T. It is said that one Thomas Thorpe published the quarto in which the Sonnets first appeared, and it is supposed that the apparent initials are his signature. From what you have seen in regard to B. I. of the Poem in the Folio, you are quite ready to suppose that T. T. also have quite another meaning, that they stand for no name whatever.

From the study of the Folio of the Plays we have seen that puns, jests and little tricks are resorted to and common. So here. The words are transposed and separated by means of points, or dots, to confuse and mislead the unsuspecting and the unitiated. (See Gallancz's edition).

The two T's evidently spell "tu tes," or tutes, in the modern way toot, the verb; toot was in early Modern English spelled tout, tote, and tute: to blow a horn, or other wind instrument.

Rearranging the words and filling in the initials we get the meaning intended by the author, thus:

"In setting forth Mr. Will's horn tutes: To the only begetter of these insuing Sonnets the well-wishing adventurer wisheth all happiness and that eternity promised by our ever-living poet."

In his Cryptographic book (see Bacon is Shakespeare) Bacon is pictured as sitting on a horse blowing the horn as he is setting forth to win his "Love." The horn is in allusion to that seen hid in The Figure, which is the Mar-Will. The meaning of the Dedicatory Lines is clear.

The Sonnets are crystally clear and pure in thought throughout.

They are the finest examples of purely abstract thought, the sweetest and most pleasing, the grandest and the most beautiful ever known to language. The subject matter is his "Love," his "lost" Muse.

Two modes of personification is used. A lower degree of personification with apostrophe, using the pronoun "you."

Second, The highest degree of personification with apostrophe by using the pronoun "thou."

NOTES TO THE SONNETS

(As found in the Old Quarto.)

SONNET I.

Apostrophe to himself

7.-8. "Making a famine where abundance lies" by disowning his Muse, thereby—

"Thyself thy foe, to thy sweet self too cruel."

9. Line 9 shows that his Muse must have been exceedingly popular at the time.

SONNET II.

Apostrophe to himself

4. "Tattered weed," tattered clothes, dress; "weed" is used in many places of the Plays in this sense; it was a common expression in those days. So in Sonnet 76, line 6. See Dictionary.

SONNET III.

Apostrophe to himself

4. "Some mother," the Goddess Muse.

SONNET IV.

Apostrophe to himself

5. "Thou," "niggard," the author, "For having
9. traffic with thyself alone," not allowing himself to be known as the author.

SONNET V.

No apostrophe; general considerations

2. "The lovely gaze," i. e., his Muse.

SONNET VI.

Apostrophe to himself

1. "Then let not winter's ragged hand deface

2. In thee thy summer." For the figurative meaning of "winter" and "summer" see chapter III. page 51.

SONNET VII.

Apostrophe to himself

1. "The gracious light," the sun.

13. "So thou, thyself outgoing in thy noon," i. e., the author at the height of his poetic career.

14. "Unlook'd on diest," i. e., by remaining in the dark, and not become the known author.

14. "Unless thou get a son." Here is a play on the word "son," meaning here Sonnet. This is clear from line 14 in Sonnet XIII where "son" means his Sonnets collectively.

SONNET VIII.

Apostrophe to himself

3. "Why lovest thou that which thou receivest not gladly?" referring to his nom de plume.

SONNET IX.

Apostrophe to himself

2. "Single life," not wedded to his Muse.

SONNET X.

Apostrophe to himself

7. "Seeking that beauteous roof to ruinate," meaning the title-page of his book.

SONNET XI.

Apostrophe to himself

1. "As fast as thou shalt wane, so fast thou
2. growest, in one of thine," i. e., the assumed name, Will Shakespeare. As fast as he is forgotten as the author he grows in the name of Shakespeare.

SONNET XII.

Apostrophe to himself

14. "Save breed," literary offspring, or otherwise.

SONNET XIII.

Apostrophe to his Muse

1. "O, that you were yourself," i. e., known by Bacon's name.

13. "Dear my love, you know
14. you had a father, let your son say so," "father'ofhis Muse, Bacon. "Let your son (i.e., sonnet) say so," let the Sonnets explain this. The Sonnets do tell who is the father of his Muse, the Plays.

SONNET XIV.

Apostrophe to his Muse

6-14. The last six lines of the Sonnet refer to the knowledge to be found in his Muse concerning his authorship. "Thine eyes," those parts that give particular information, such as his monogram Figure and the contrivances to explain the same.

SONNET XV.

Apostrophe to his Muse

13. "In war with Time" he strives to fortify
14. himself against literary decay.

SONNET XVI.

Apostrophe to himself

8. "Painted counterfit," The Figure.

SONNET XVII.

Apostrophe to himself

1-14. He gives reasons why he does not write openly. But his verse is "as a tomb" which hides his life as author.

SONNET XVIII.

Apostrophe to his Muse

9. "But thy eternal summer shall not fade
10. Nor loose possession of that fair thou owest." His Muse will live forever and his name, "that fair thou owest" (ownest,) will not, and can not, be lost from his poetry. Owe, to possess, have, own. Now obsolete.

SONNET XIX.

Apostrophe to Time

9. "O, carve not with the hours my love's fair
10. brow, Nor draw no lines there with thine antique pen." He implores Time to leave his Muse untouched by age that it may live forever bright.
11. "Him in thy course untainted do allow," that he himself, Bacon, be allowed to be known forever as its author.

SONNET XX.

Apostrophe to his Muse

2. "The Master-mistress of my passion," i. e., his Muse; it is here compared to a woman. The term is similarly used in L. L. L. in several places.

SONNET XXI

No Apostrophe. General

12. "Those gold candles fix'd in heaven's air," the sun and the moon.

SONNET XXII.

Apostrophe to his Muse

6. "Seemly raiment of my heart," his thoughts expressed in his Muse.

SONNET XXIII.

No Apostrophe. General

9. He implores us to let "his books" be "the
11. eloquence" to show him up to us "for recompense," to be the recognized author,—
13. "O, learn to read what silent love hath writ:
14. To hear with eyes belongs to love's fine wit."

SONNET XXIV.

Apostrophe to his Muse

4. The "perspective" of his Muse shows the "true immage" of the author.

"Mine eyes (i. e., his mind's eye) have drawn thy shape, and thine (the "perspective" of his Muse) for me

Are windows to my breast where-through the sun
Delights to peep, to gaze therein on thee."

When we see his name in the perspective of his Muse the sun goes up for us, and lights up his "breast," his authorship, for us "to gaze therein at thee," i. e., his Muse. His Muse becomes quite a different thing when we see it in this light. This is bealtifully expressed.

SONNET XXV.

No Apostrophe. General

Speaking of the mutability of things he praises himself lucky that he is not wedded to anything changeable:

13. "Then happy I, that love and am beloved
14. Where I may not remove, nor be removed."

Having his name woven into his Muse he can "not remove, nor be removed" from it. "Love and am beloved," figurative expression of his authorship.

SONNET XXVI.

Apostrophe to his Muse

14. "Till then not show my head, where thou mayst prove me," till some "star" points to him as the author.

SONNET XXVII.

Apostrophe to his Muse, lines 6—14.

14. "For thee and for myself no quiet find," expression of his ardent desire to have his Muse known as his.

SONNET XXVIII.

Apostrophe to his Muse

13. "But day doth daily draw my sorrows longer
14. And night doth nightly make grief's strength seem stronger." As time passed, his authorship grew more and more dim. For the last two hundred years it had become entirely obscured.

SONNET XXIX.

Apostrophe to his Muse

This is in some respects like Sonnet 25. After recounting the fickleness of fortune he derived solace and comfort from the knowledge that his fame would rest secure with his Muse:

13. "For thy sweet love remember'd such wealth brings
14. That then I scorn to change my state with kings."

Bacon suffered many disappointments and reverses of fortune.

SONNET XXX.

Apostrophe to his Muse lines 13—14.

This Sonnet is similar in thought to the preceeding one.

SONNET XXXI.

Apostrophe to his Muse

1. His Muse was "endeared with all hearts." In his Plays reign his friends, the characters, of his dramas:
3. "And there reigns love and all love's loving parts
4. And all those friends which I thought buried."

"Interest of the dead," i. e., the interest he took in his characters as he delineated them in his plays
5. may well have stolen "many a holy and obsequious tear" from his eye. They are the
10. "Lovers gone,
11. Who all their parts of me to thee did give."

SONNET XXXII.

Apostrophe to his Muse

He speaks of his Muse as out-living him, and entreats her to treasure up his "rude lines" "for
14. his love" and not "for their style."

SONNET XXXIII.

No Apostrophe

At first his poetry was known to be by him, but he soon adopted his nom de plume, "the region cloud:"

9. "Even so my sun one early morn did shine
10. With all triumphent splendor on my brow;
11. But out, alack! he was but one hour mine;
12. The region cloud hath mask'd him from me now."

SONNET XXXIV.

Apostrophe to his Muse as the sun

9. "Thy shame," i. e., to be known by the false name Shakespeare.

SONNET XXXV.

Apostrophe to his Muse

Authorizing thy trespass with compare, i. e., adopting his assumed name.

14. "That sweet thief which sourly robs from me," his nom de plume Shakespeare. "The sensual fault," seen on the Folio title-page. "Thy adverse party is thy advocate," i. e., Bacon himself.

SONNET XXXVI.

Apostrophe to his Muse

A plain Sonnet in which he sets forth his relation assumed toward her:

9. "I may not evermore acknowledge thee
10. Lest my bewailed guilt (i. e., his assumed name) should do thee shame." Compare the last two lines with those of Sonnet 96.

SONNET XXXVII.

Apostrophe to his Muse

3. "So I, made lame by fortune's dearest spite," i. e., lame by his nom de plume, "fortune's dearest spite." A pretty connet!

SONNET XXXVIII.

Apostrophe to his Muse

The first sonnet in which he expressly mentions his Muse as inspiring his verse:

2. "That pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse."

He wishes his Muse to be

"The tenth Muse, ten times more in worth
Than those old nine which rhymers invocate."

The nine were:

Clio, the Muse of heroic exploits, or of history; **Euterpe**, of Dionysiac music and the double flute; **Thalia**, of gaity, pastoral life, and comedy; **Melpomene**, of song and harmony, and of tragedy; **Terpsichore**, of choral dance and song; **Erato**, of erotic poetry and the lyre; **Polmnia** or **Polyhymnia**, of the inspired and stately hymn; **Urania**, of astronomical and other celestial phenomena; and **Caliope**, the chief of the Muses of poetic inspiration, of eloquence, and of heroic or epic poetry. (Cen. Dic, Art. Muse.)

"He that calls on thee," i. e., he that reads his Muse, the Immortal Plays,—

"Let him bring forth
Eternal numbers to outlive long date."

SONNET XXXIX

Apostrophe to his Muse

This sonnet is noteworthy because here he gives a reason why he is "separated" from his Muse, by means of his nom de plume. By assuming this relation to his Muse he was enabled to praise it:—

5. "Even for this let us divided live
6. And our dear love loose name of simple one,
7. That by this separation I may give
8. That due to thee which thou deservest alone."

Compare l. 4 with Son. 62 l. 13.

SONNET XL.

Apostrophe to his Muse

9. "I do forgive thy robbery, gentle thief," i. e., the robbery of his nom de plume.

SONNET XLI.

Apostrophe to his Muse

Except the last two lines which is an apostrophe to his nom de plume, Shakespeare. This abrupt change from one apostrophe to another is one of the many ways used to confuse the meaning that his identity may not shine through too plainly.

12. "Where thou art forced to break a twofold truth," i. e., where his Muse is forced to divulge a twofold truth:

13. "Hers (i. e., her truth, that of his Muse, being like one shaking a speare) by thy beauty (i. e., the fitness of the name Shake-speare) tempting her to thee,

14. Thine (i. e., the truth that the name Shake-speare fits his Muse) by thy beauty being false to me."

SONNET XLII.

Apostrophe to his nom de plume Shake-speare.

In lines 8, 10 and 13 he calls it his "friend."

"My friend and I are one" l. 13.

1. "That thou hast her" (l. 1.) i. e., that the name Shake-speare has his Muse, that his Muse goes by that name.

SONNET XLIII.

Apostrophe to his Muse

1. "When I most wink," i. e., when he gives the plainest hints at his name as in L. L. L. and elsewhere; these are the "things unrespected," they are

"Darkly bright are bright in dark directed."

SONNET XLIV.

Apostrophe to his Muse

A fine sonnet, addressing his Muse as being distant from him.

SONNET XLV.

Apostrophe to his Muse

"The other two, light air and purging fire:" The first two, earth and water, are named in Sonnet 44, line 11. Fire, water, earth, and air were the four things falsy regarded by the ancients as the constituents of which all things are composed. He compares his thought to "light air," and his desire to "purging fire;" his body is,—

"So much of earth and water wrought."

SONNET XLVI.

Apostrophe to his Muse

5. "My heart doth plead that thou in him dost lie," i. e., in Shake-speare, the nom de plume.
7. "But the defendant doth that plead deny
8. And says in him (i. e., in Bacon) thy fair appearance lies."

SONNET XLVII.

Apostrophe to his Muse

10. "Thyself away art present still with me," his Muse considered as absent from him through his nom de plume.

SONNET XLVIII.

Apostrophe to his Muse

"How careful was I, when I took my way,
Each trifle under truest bars to thrust,
That to my use it might unused stay
From hands of falsehood, in sure wards of trust."

Here he accurately describes how, when he decided to conceal his authorship under the name Shake-speare, he took every precaution that his name

might be covered up and yet remain secure as part of his very Muse. This is nowhere more clearly seen than in Love's Labour Lost and in his name on the Great title-page of his Muse. In the next line he calls these trifles "my jewels."

SONNET XLIX.

Apostrophe to his Muse

In the first eight lines he contemplates the time,—

1. "If ever that time come,"

when his Muse shall be known only as "Shakespeare's."

9. "Against that time I do ensconse me here,"

against such an vent he has ensconced himself well in his Muse.

SONNET L.

Apostrophe to Himself, lines 4 and 8.

2. "My weary travel's end," i. e., being ultimately known author of his Muse.

4. "Thus far the miles are measured from thy friend," i. e., from his Muse.

5. "The beast that bears me (i. e., hog in allusion to his name Bacon, in The Figure,) tired with my woe

6. Plods dully on, to bear that weight in me

7. As if by some instinct the wretch did know

8. His rider loved not speed, being made from thee," i. e., being made from Bacon. Hence "groan" in lines 11 and 13. Compare sonnet with L. L. L. IV. 2. 86.

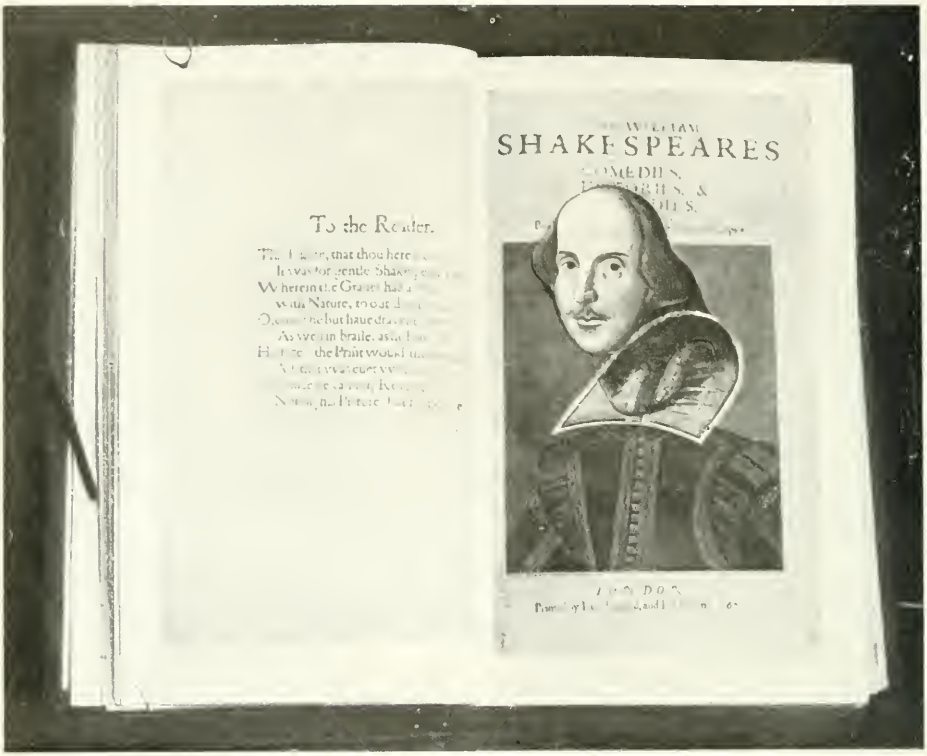
SONNET LI.

Apostrophe to his Muse

An interesting and amusing sonnet. In allusion to his name he pictures himself as speeding

2. away from his Muse on his "dull bearer," the hog.

Uutil he is discovered there is no need of haste,—



BACON RETURNED

The mask of the Figure removed, 'the suspicious head of theft is stopp'd (L. L. L. IV. 3. 336) exposing BACON, (hog) 'the beast that bears me' (Sonnet L. 5).

"Till I return of posting is no need.
O what excuse will my poor beast then find,
When swift extremity can seem but slow?
Then should I spur, though mounted on the wind.
In winged speed no motion shall I know."—Sonnet LI. 4-8.

Plate VII. a.

4. "Till I return, of posting is no need." But when he is seen as the author of his Muse, then the fastest speed is slow,—

7. "Then should I spur, though mounted on the wind."

He will run to meet her,—

14. "Towards thee I'll run, and give him leave to go."

SONNET LII.

Apostrophe to his Muse

2. He compares his Muse to an "up-locked treasure" (l. 2.),—

3. "The which he will not every hour survey." Time keeps his Muse,—

9. "So is the time, that keeps you as my chest" in order,—

11. "To make some special instant special blest

12. By new unfolding his imprison'd pride," i. e., his authorship.

SONNET LIII.

Apostrophe to his Muse

A stirring sonnet praising his Muse, comparing her excellence with different known objects of beauty. But her heart is constant for Bacon:

"But you like none, none you, for constant heart."

SONNET LIV

Apostrophe to his Muse

Having compared his Muse to Roses he says of her:

13. "And so of you, beauteous and lovely youth,

14. When that shall fade my verse distill your truth,"

that is, when his Muse gets old, in the course of time, his authorship will be finally established and fully understood.

SONNET LV.

Apostrophe to his Muse

2. "This powerful rhyme" (l. 2.) i. e., these sonnets. His Muse—

3. "Shall shine more bright in these contents
Than unswept stone besmear'd with sluttish time."

And,—

10. "Shall pace forth; your praise shall still find room

11. Even in the eyes of all posterity

12. That wear this world out to the ending doom."

The opening parts of this sonnet, like those of sonnet 65 remind us of the opening parts of L. L. L.

SONNET LVI.

Apostrophe to his Muse

"This sad interim" (l. 9.) i. e., from the time his Muse became known by the name Shakespeare until he is seen to be the true author. This interim is called "winter," l. 13. and elsewhere.

SONNET LVII.

Apostrophe to his Muse

He compares himself to a slave that does her biddings.

SONNET LVIII.

Apostrophe to his Muse

Much like the preceding.

SONNET LIX.

Apostrophe to his Muse

"Composed wonder," his Plays, his Muse. He expresses a wish that he could look forward,—

6. "Five hundred courses of the sun,"

in order,—

9. "That I might see what the old world could say

10. To this composed wonder of your frame."

SONNET LX.

Apostrophe to his Muse

Describing the mutability of things he asserts his verse, these sonnets, shall endure to praise his Muse:

13. 'And yet to times in hope my verse shall stand
14. Praising thy worth despite his cruel hand."

SONNET LXI.

Apostrophe to his Muse

12. Describing himself as her watchman, line 12.

SONNET LXII.

Apostrophe to his Muse

13. "Tis thee, myself, that for myself I praise."

SONNET LXIII.

No Apostrophe

3. "When hours have drained his (i. e., Bacon's) blood and fill'd his brow
4. With lines and wrinkles,"

then,—

9. "For such a time do I now fortify"

in order that,—

13. "His (i. e., Bacon's) beauty shall in these black lines be seen,
14. And they shall live, and he in them still green."

SONNET LXIV.

No Apostrophe

He considered how Time changes everything; this,—

11. "Ruin hath taught me thus to ruminate,
12. That Time will come and take my love away,"

i. e., his Muse; that the Plays may be lost to him.

SONNET LXV.

No Apostrophe

A general consideration of the ruinous effects

of Time. Therefore how can his Muse, Time's best jewel, be preserved?

9. "Where, alack,
10. Shall Time's best jewel from Time's chest lie hid?"

But perhaps,—

"This miracle have might
That in black ink my love may still shine bright."

This Sonnet also like Sonnet 55 reminds us of the opening lines in Love's Labour Lost.

SONNET LXVI.

No Apostrophe

An interesting sonnet in which he recounts the relation sustained to his Muse by means of his nom de plume, "Shakespeare" which is,—

3. "Needy nothing trimmed in jollity.

And so is,—

4. "Purest faith unhappily forsworn
5. And gilded honour shamefully misplaced,
6. And maiden virtue rudely strumpeted,
7. And right perfection wrongfully disgraced,
7. And strength by limping sway disabled,
9. And art made tongue-tied by authority,
10. And folly doctor-like controlling skill
11. And simple truth miscall'd simplicity,
12. And captive good attending captain ill."

SONNET LXVII.

No Apostrophe

A sonnet to his nom de plume, "Shakespeare." The Figure is,—

5. "False painting imitate his cheek," i. e., Shakespeare's.

SONNET LXVIII.

No Apostrophe

1. Shakespeare's cheek is,—

"The map of days outworn."

Being a "Mirror up to Nature," he calls his Muse "Nature."

13. "And him as for a map doth Nature store
14. To show false Art what beauty was of yore."

See Hamlet, Act III. 2. 22: Nature.

SONNET LXIX.

Apostrophe to his Muse

He describes her as perfect.

1. "Those parts of thee that the world's eye doth view
2. Want nothing that the thought of hearts can mend."

But the same tongues that praise his Muse confound it, "in guess," by thinking it Shake-speare's—

10. "And that, in guess, they measure by thy deeds," i. e., Shake-speare, because,—
8. "By seeing farther than the eye hath shown," by not understanding the Introductory Poem and The Figure, Bacon's name, which is seen so plainly on the Title-page and in Love's Labour Lost of his Book.

SONNET LXX.

Apostrophe to his Muse

1. "That thou art blamed shall not be thy defect," i. e., what appear as faults are so only when his Muse is not understood: for,—
5. "Slander doth but approve
6. Thy worth the greater, being woo'd of time," being understood in time to come. If his Muse were not suspected to be of Shake-speare,—
13. "If some suspect of ill mask'd not thy show
14. Then thou alone kingdoms of hearts shouldst owe."

SONNET LXXI.

Apostrophe to his Muse

He entreats her not to mourn long for him when he is dead,—

13. "Lest the wise world should look into your moan
14. And mock you with me after I am gone."
"To look into her moan," to begin to see in her his marks of authorship.

SONNET LXXII.

Apostrophe to his Muse

Still entreating her to leave him forgotten when he is dead,—

9. "Lest your true love may seem false in this
10. That you for love speak well of me untrue,"
"untrue" because he left his Muse to the name "Shakespeare."

SONNET LXXIII.

Apostrophe to his Muse

He compares his old age with the autumn of the year, the twilight of day, and to smouldering and dying fire. A beautiful sonnet.

SONNET LXXIV.

Apostrophe to his Muse

He entreats her to be contented though he be dead; for these Sonnets are her's:

5. "When thou reviewest this, thou dost review
6. The very part was consecrate to thee."
And,—
8. "My spirit is thine, the better part of me."

SONNET LXXV.

Apostrophe to his Muse

He expresses his appreciation of her:

1. "So are you to my thoughts so fond to life
2. Or as sweet-season'd showers are to the ground."

SONNET LXXVI.

Apostrophe to his Muse

5. "Why write I still all one, ever the same,
6. And keep invention in a noted weed,"

The noted "weed," i. e., dress, is his nom de plume "Shakespeare:" it was a well-known name already.

7. "That every word doth almost tell* my name,
8. Showing their birth and where they did proceed?"

Here he has express reference to the Introductory Poem in the Folio in which "every word doth almost sell" his name,—

8. "Showing their birth and where they did proceed?" that is they proceed by the preposition BI, by, as leader to his name on the next page of the title-page, and thereby "showing their birth" also showing who wrote them.

SONNET LXXVII.

Apostrophe to his Muse

The Sonnets are "thy glass," L. L. L. IV. 3. 40: my tears (sonnets) for glasses, they show her beauties. The title-page of the Great Folio is "thy
7. dial," which shows the "shady stealth." The sonnets truly show the wrinkles of Bacon's name and
6. authorship and these "mouthed graves will give thee memory" of himself. The "vacant leaves" are shown in the Folio by the purposed mispagination, making leaves appear lost or "vacant," and are called "waste blanks," l. 10. which plan is also to reveal his name†,—

10. "Commit to these waste blanks, and thou shalt find
11. Those children nursed delivered from my brain,"

And this,—

14. "Shall profit thee and much enrich thy book;" to know that Bacon is the author im-

*This word is spelled 'sel' in the original quarto purposely to confuse the uninitiated.

†See Bacon is Shakespeare, also The Shakespeare Myth, p. 18 ff for pagination of the Folio of 1623.

measurably enriches his book.

SONNET LXXVIII.

Apostrophe to his nom de plume

The name "Shake-spare" has inspired all his poetry:

10. "Whose influence is thine and born of thee."

2. Since he had "found such fair assistance" from its use others had begun to use it for their productions. But not knowing the deepsignificance of the scheme of the name as used by Bacon, therefore,—

"In others' works thou dust but mend the style:"

but to Bacon it is the source of his poesy,—

13. "Thou art all my art." cf. Son. CXXVII.

SONNET LXXIX.

Apostrophe, in the first four lines, to his nom de plume: the last ten to his Muse. This sonnet is chiefly remarkable for telling us how the poet originated the word, "Shake-speare."

9. "He stole that word

10. From thy behavior;" that is, he invented the name from her behavior, the meaning, of his Muse. She shakes the spear in challenge to find her out, to understand her.

SONNET LXXX.

Apostrophe to his Muse

He speaks of his nom de plume Shake-speare as one who,—

3. "Spends all his might

4. To make me tongue-tied," i. e., to conceal his own name, his authorship.

SONNET LXXXI.

Apostrophe to his Muse

His Muse will live, though he be forgotten.

13. "You still shall live—such virtue hath my pen."

SONNET LXXXII.

Apostrophe, the first four lines to his nom de plume, the last fourteen to his Muse.

His Muse is,—

5. "As fair in knowledge as in hue," i. e., appearance, therefore,—

11. Thou truly fair wert truly sympathized

12. In true plain words by thy true-telling friend."

Bacon is her true-telling friend in these sonnets.

SONNET LXXXIII.

Apostrophe to his Muse

His Muse exceeds the praise of a modern poet; therefore, keeping his name from common view,—

9. "This silence for my sin you did impute

10. Which shall be most my glory being dumb."

To have given his pseudo-name to his Muse he calls his "sin," and,—

13. "There lives in one of your fair eyes

14. Than both your poets can in praise devise," "both your poets," i. e., Bacon and Bacon as Shakespeare.

SONNET LXXXIV.

Apostrophe to his Muse

She is unequalled; there is none like her,—

3. "In whose confine immured is the store

4. Which should example where your equal grew," meaning that his name is "immured" in his poetry, showing the authorship.

SONNET LXXXV.

Apostrophe to his Muse

1. "Tongue-tied Muse;" because of his nom de plume.

SONNET LXXXVI.

Apostrophe to his Muse

He was not afraid that the actor, Shaxper

could usurp his Muse,—

12. "I was not sick of any fear from thence,"

but when the actor began to adopt the spelling of the name Shake-speare, the nom de plume of Bacon's Muse:

13. "But when your (i. e., his Muse's) countenance fill'd up his line
14. Then lack'd I matter; that enfeebled mine."

SONNET LXXXVII.

Apostrophe to his Muse

Having adopted the name, Shakespeare, as his nom de plume and his Muse being henceforth known by that name, he bids her farewell.

SONNET LXXXVIII.

Apostrophe to his Muse

By his remaining unknown his Muse will win much glory:

8. "That thou in losing me shall win much glory."

SONNET LXXXIX.

Apostrophe to his Muse

He will disavow his own Muse:

13. "For thee against myself I'll vow debate."

SONNET XC.

Apostrophe to his Muse

He speaks of her as leaving him—through his nom de plume:

9. "If thou wilt leave me, do not leave me last,
10. When other petty griefs have done their spite
11. But in the outset come, so shall I taste
12. At first the very worst of fortune's might,
13. And other strains of woe, which now seem woe,
Compared with loss of thee will not seem so."

SONNET XCI.

Apostrophe to his Muse

The love of his Muse is better to him than all others of world's pleasure; that is, to be her author is greater to him than anything else:

12. "And having thee, of all men's pride I boast."

SONNET XCII.

Apostrophe to his Muse

But she can not leave him,—

2. "For term of life thou art assured mine."

When she tries to steal away from him, then his marks, his title, are revealed:

10. "Since that my life on thy revolt doth lie,
11. O, what a happy title do I find!"

SONNET XCIII.

Apostrophe to his Muse

Bacon will ever live in her looks, his name never be effaced from his Muse,—

5. "For there can live no hatred in thine eye
6. Therefore in that I cannot know thy change."

This Sonnet portrays her dual relation to the author, as Bacon and as "Shakespeare."

SONNET XCIV.

No Apostrophe

He considers his relation to his Muse like those,—

1. "That have power to hurt and will do none,
2. That do not do the thing they most do show."

SONNET XCV.

Apostrophe to his Muse

His nom de plume "Shake-speare" is,—

1. "The shame
2. Which, like a canker in the fragrant rose,
3. Doth spot the beauty of thy budding name."

SONNET XCVI.

Apostrophe to his Muse

A most important and remarkable Sonnet, in which he speaks of the apparent errors of his Muse, and explains that they are placed there purposely: and to those that understand them,—

4. "Thou makest faults graces,"

and,—

5. "As on the finger of a throned queen
6. The basest jewel will be well esteem'd;
7. So are those errors that in thee are seen
8. To truths translated and for true things deem'd."

It is very interesting to note here what the people thought of these errors at the time: some thought they were due to unripe scholarship, to "youth," others thought they were put there on purpose, due to "wantonness." Nowhere is this more apparent or better illustrated than in Love's Labour's Lost. See Act V. 1, pp. 44-45.

The last two lines of this Sonnet are the same as those in Sonnet XXXVI.

SONNET XCVII.

Apostrophe to his Muse.

He compares his "absence" from his Muse to "winter":

1. "How like winter hath my absence been from thee."
2. This is a common simile with the author.

SONNET XCVIII.

Apostrophe to his Muse

His Muse is like,—

6. "Different flowers in order and in hue."

She is their pattern:

9. "Nor did I wonder at the lily's white,
10. Nor praise the deep vermilion in the rose;
11. They were but sweet, but figures of delight,
12. Drawn after you, you pattern of all those."

SONNET XCIX.

Apostrophes to the violet, symbolical of his nom de plume, and to his Muse. Hence,—

1. "Sweet thief, whence dids't thou steal thy sweet that smells
2. If not from my love's breath?"

Of roses:

7. "The roses fearfully on thorns did stand
8. One blushing shame, another white despair,"

emblematic of Bacon and his Muse:

9. "A third, nor red, nor white, had stol'n of both," emblematic of the actor Shaxper who allowed himself to become identified with Bacon's nom de plume, Shape-speare,
10. "And to his robbery had annex'd thy breath;
11. But, for his thieft, in pride of all his growth
12. A vengful canker eat him up to death."

SONNET C.

Apostrophe to his Muse

Invoking the return of his Muse he requests her to survey his "love's" his Muse's "sweet face," and to,—

13. "Give my love fame faster than Time wastes life."

SONNET CI.

Apostrophe to his Muse

The use of his nom de plume "Shake-speare" for his Muse he calls,—

2. "Neglect of truth in beauty dyed."

Will Muse remain dumb though he, (Bacon) needs no praise:

9. "Because he needs no praise, wilt thou be dumb?"

It lies with Muse,—

11. "To make him much outlive a gilded tomb,
12. And to be praised of ages yet to be."

SONNET CII.

Apostrophe to his Muse

He speaks of their mutual love, which is "not less" though he uses an assumed name,—

2 "I love not less, though less the show appear."

And like Philomel,—

13. "I sometime hold my tongue

14. Because I would not dull you (i. e., his Muse) with my song."

SONNET CIII.

Apostrophe to his Muse

His verses tell of the gifts and graces of his Muse:

11. "For to no other pass my verses tend

12. Than of your graces and your gifts to tell."

SONNET CIV.

Apostrophe to his Muse

His Muse is never old to him:

1. "To me, fair friend, you never can be old."

But the coming ages should know that,—

14. "Ere you were born was beauty's summer dead, that is, dead to him and so to others, through his assumed name.

SONNET CV.

No Apostrophe

Of his Muse,—

9. "'Fair, kind, and true' is all my argument."

SONNET CVI.

Apostrophe to his Muse

All their praises of former times,—

9. "Are but prophicies

10. Of this our time, all you prefiguring."

SONNET CVII.

Apostrophe to himself

His Muse is, because hidden under a pseudonym,—

4. "Supposed as forfeit to a confined doom." Through his assumed name she subscribes "death" to him, literary death:

10. "My love looks fresh, and death to me subscribes," yet in spite of "Shake-speare,"—

11. "Since, spite of him, I'll live in this poor rhyme," while the great multitude does not understand that "Shake-speare" is a nom de plume,—

12. "While he insults over dull and speechless tribes."

Bacon shall find his monument in this rhyme,—

13. "And thou in this shalt find thy monument

14. When tyrants' crests and tombs of brass are spent."

SONNET CVIII.

Apostrophe to his Muse

Everything has been said,—

4. "That may express my love or thy dear merit."

Anything new to register in her praise?

5. "Nothing, sweet boy," i. e., Cupid as Shake-speare, the name of his Muse, as seen from line eight,—

8. "Even as when first I hallow'd thy fair name," here also referred to as Cupid' The Figure on the title-page of the Folio, "for gentle Shake-speare cut." He is the "sweet boy" with "his love-kindling fire," "his heart-inflaming brand," his "fire new words," shooting his shafts, his spears seen in his collar, hence "shake-speare," to win Bacon for his love, his Muse.

SONNET CIX.

Apostrophe to his Muse

Though "absent" under the assumed name he is not false to his Muse, and will return again,—

5. "If I have ranged,

6. Like him that travels I return again,"

he will in time be known by his proper name.

SONNET CX.

Apostrophe to his Muse

He acknowledges that he has wandered "here and there" from her, and,—

5. "Looked on truth
6. Askance and strangely," imputing the authorship to "Shake-speare."

SONNET CXI.

Apostrophe to his Muse

Her pity, her love for him as her author, is enough to cure him of public manners bred by public means:

13. "Pity me then, dear friend, and I assure ye
14. Even that your pity is enough to cure me."

SONNET CXII.

Apostrophe to his Muse

There were so many things, "love and pity," in his Muse that pointed to him as her author that he became more or less suspected of this fact (vulgar scandal'):

1. "Your love and pity doth the impression fill
2. Which vulgar scandall stamp'd upon my brow." Cf. Son. 131, 14. "slander:" and Son. 140, 12, "mad slanderers."

SONNET CXIII.

Apostrophe to his Muse

His mind is all taken up with his Muse:

9. "For if it see the rudest gentlest sight,
10. The most sweet favor or deformed'st creature,
11. The mountain or the sea, the day or night,
12. The crow or dove, it shapes them to your feature."

SONNET CXIV.

Apostrophe to his Muse

His mind is flatter'd with his Muse:

1. "Or, whether doth my mind, being crowned with you,
2. Drink up the monarch's plague, this flattery?"

SONNET CXV.

Apostrophe to his Muse

Fearing time's tyranny that he might never be seen the author of his Muse he "loves" her best now:

9. "Alas, why, fearing of time's tyranny,
10. When I was certain o'er incertainty,
12. Crowning the present, doubting of the rest?"

SONNET CXVI.

No Apostrophe

He asserts the constancy of love.

SONNET CXVII.

Apostrophe to his Muse

Let her accuse him of having "hoisted sail" (through his nom de plume) "to all the winds:"

7. "That I have hoisted sail to all the winds
8. Which should transport me farthest from your sight."

SONNET CXVIII.

Apostrophe to his Muse

Like as,—

4. "We sicken to shun sickness when we purge."

So he by assuming his nom de plume:

6. "To bitter sauces did I frame my feeding
7. And, sick of welfare, found a kind of meetness
8. To be diseased ere that there was true needing."

SONNET CXIX.

No Apostrophe

His Muse is made better by his assumed name, the "evil:"

"O benefit of ill! now I find true
That better is by evil still made better,"

and,—

"So I return rebuked to my content
And gain by ill thrice more than I have spent."

SONNET CXX.

Apostrophe to his Muse

She was "once unkind" to him due to his "transgression," the adoption of his assumed name:

"For if you were by my unkindness shaken
As I by yours, you've pass'd a hell of time."

His "descent" he calls "our night of woe," l. 9.

SONNET CXXI.

No Apostrophe

He compares, in a general way, what appears to be with what is actual.

SONNET CXXII.

Apostrophe to his Muse

He calls his several plays the "tables," the "gift" of his Muse,—

"'Thy gift, thy tables, are within my brain
Full character'd with lasting memory."

They will outlive those of others:

"Which shall above that idle rank remain
Beyond all date, even to eternity."

He trusts "those tables" with his name to retain it for him; the ordinary way "that poor retention" is too uncertain:

"That poor retention could not so much hold
Nor need I tallies thy dear love to score:
Therefore to give them from me was I bold,
To trust those tables that receive thee more."

SONNET CXXIII.

Apostrophe to Time

He defies Time and its records that he will not change, that his Muse will outlast Time:

9. "Thy registers and thee I both defy."

SONNET CXXIV.

No Apostrophe

His Muse was builded far from accident:

5. "No it was builded far from accident."

SONNET CXXV.

Apostrophe to his Muse

Without openly proclaiming his authorship he is satisfied to remain submissive to his Muse:

9. "Let me be obsequious in thy heart,
10. And take thou my oblation, poor but free."

SONNET CXXVI.

Apostrophe to Cupid, The Figure

The Figure has it in its power to determine the time when Bacon's name shall be seen in it, and so win him for his Muse:

1. "O thou, my lovely boy, who in thy power
2. Dost hold Time's fickle glass, his sickle, hour;
3. Who hast by waning grown, and therein show'st,
4. Thy lover's withering as thy sweet self grow'st."

Nature, i. e., his Plays*, his Muse, keeps Cupid, "Shakespeare," The Figure,—

7. "To this purpose, that her skill
8. May time disgrace and wretched minutes kill."

He is the "minion of her pleasure," and,—

11. "Her audit, though delay'd, answer'd must be,
12. And her quietus is to render thee," i. e., to

*See "Mirror up nature," Hamlet, III. 2. 20.

give up the secret of The Fiugure, viz., Bacon's name. The vacant lines 13 and 14 are indicated by two set of parentheses in the quarto. This is done to indicate a place for the answer to the last line.

Here ends the first series of Sonnets.

SONNET CXXVII.

No Apostrophe

Another remarkable Sonnet, that gives us much information. It refers to the theft of the name "Shakespeare" by the printers' and publishers' affixing it to a great variety of writings that were not Bacon's:

6. "Fairing the foul with art's false borrow'd face."

The name Shakespeare was his art's false face, which they borrowed. Hence,—

7. "Sweet beauty (i. e., his Muse) hath no name, no holy hour,
8. But is profaned, if not lives in disgrace,"

from bad company. Therefore,—

3. "Now is black beauty's successive heir,
4. And beauty slandered with a bastard shame;"

And,—

9. "Therefore my mistress' brows are raven black
10. Her eyes so suited that they mourners seem
11. At such who, not born fair, no beauty lack,
12. Slandering creation with a false esteem."

Cf. Son. LXXVIII.

SONNET CXXVIII

Apostrophe to his Muse

The wood-cut of The Figure upon which,—

1. "Thou my music, music play'st,"

he calls,—

2. "That blessed wood whose motion sounds
3. With thy sweet fingers."

He envies the letters of The Figure, "those dancing chips," "those jacks,"—

5. "That nimble leap
6. To kiss the tender inward of thy hand."

SONNET CXXIX.

No Apostrophe

General consideration of,—

1. "The expense of spirit in a waste of shame,"

suggested by his assumed relation toward his Muse.

SONNET CXXX.

No Apostrophe

He avers that he never saw the Goddess Muse go, but his Muse, being in himself, and committed to paper, "treads on the ground:"

11. "I grant I never saw a goddess go;—
12. My mistress when she walks treads on the ground."

The goddess Muse is "belied" by comparing her with earthly muse; so is his Muse belied by affixing her name "Shakespeare" to poetry not his:

13. "And yet, by heaven, I think my love as fair
14. And as she belied with false compare."

In allusion to the ancient custom of winding the ridge, or top, of the helmet with wires* he says:

4. "If hairs be wires, black wires grow on her head."

A helmet suggests the mask of The Figure, the mask of his Muse.

SONNET CXXXI.

Apostrophe to his Muse

12. For "black" cf. Sonnets 127; 132, 13; 147, 14.
14. For "slander" cf. Son. 112. 2. "vulgar scan-

*O'er the roof of the helmet high, a ridge wound with wires kept ward o'er the head,'—Beowulf, XV. 41. See Harvard Classics, Vol. 49 for illustrations.

dal;" Sonnet 140, 12. "mad slanderers."

SONNET CXXXII.

Apostrophe to his Muse

Her "eyes" are pitying him because of his secret authorship, his "pain:"

1. "Thine eyes I love, and they, as pitying me
2. Knowing thy heart torments me with disdain
3. Have put on black and loving mourners be,
4. Looking with pretty ruth upon my pain."

SONNET CXXXIII.

Apostrophe to his Muse

Her heart makes his heart to "groan," giving a wound to his "friend," "Shakespeare," his nom de plume, and to himself:

1. "Beshrew that heart that makes my heart to groan
2. For that deep wound it gives my friend and me."

SONNET CXXXIV.

Apostrophe to his Muse

A very remarkable sonnet, very plain in its statements of his relation to "Will Shakespeare," "that other mine," his pseudonym, and to his Muse:

1. "So now I have confess'd that he is thine,
2. And I myself am mortgaged to thy will."

And,—

7. "He learn'd but surety-like to write for me
8. Under that bond that him as fast doth bind."

SONNET CXXXV.

Apostrophe to his Muse

Another remarkably plain sonnet, speaking openly of "Will Shakespeare." Playing with the name "Will" he closes by saying that we shall,—

14. "Think all but one, and me in that one "Will."

SONNET CXXXVI.

Apostrophe to his Muse

One similar to the last preceding one. Bacon claims openly that his name is Will, that is "Will Shakespeare,"—

13. "Make but my name thy love, and love that still,
14. And then thou lovest me, for my name is "Will."

He could not come nearer telling the secret, and keeping it too.

SONNET CXXXVII.

Apostrophe to Love

Love has made his eyes blind, so that they see only his Muse as his, and do not notice The Figure, made to decieve,—

1. "Thou blind fool, Love, what doest thou to mine eyes
2. That they behold and see not what they see?"

Beauty lies in his Muse,—

3. "They know what beauty is, see where it lies
4. Yet what the best is take the worst to be."

The judgement of his heart, that he is the author of his Muse, "is tied" to the "hooks" as formed in the letter B, "the bay," of The Figure, "where all men ride," i. e., which all men see:

5. "If eyes corrupt by over-partial looks
6. Be anchor'd in the bay where all men ride,
7. Why of eyes' falsehood hast thou forged hooks
8. Whereto the judgement of my heart is tied?"

The visible parts of B, eyes' falsehood, resemble two hooks; the rest of the letter is not seen, therefore,—

7. "Of eyes' falsehood hast thou forged hooks."

The Figure is "a several plot,"—

9. "Why should my heart think that a several plot

10. Which my heart knows the wide world's common place?"

This sonnet, like so many others, apparently void of sense becomes beautiful and clear when,—

"To truth translated and for true things deem'd."

SONNET CXXXVIII.

No Apostrophe

His "love" is made of truth, though she "lies" in the name, his pseudonym:

1. "When my love swears that she is made of truth
2. I do believe her, though I know she lies."

cf. Sonnet I of The Passionate Pilgrim. The two are almost identical.

SONNET CXXXIX.

Apostrophe to his Muse

The apparent disowning of her author is her unkindness,—

1. "The wrong
2. That thy unkindness lays upon my heart."

SONNET CXL.

Apostrophe to his Muse

The author, because of his assumed name, is "tongue-tied:"

1. "Be wise as thou art cruel; do not press
2. My tongue-tied patience with too much disdain."

"Mad slanderers." cf. Sonnets 112, 2, "vulgar scandal;" 131, 14, "slander."

SONNET CXLI.

Apostrophe to his Muse

He speaks of the errors noted in her; cf. Sonnet 96.

SONNET CXLII

Apostrophe to his Muse

Because of his "sin," his assumed name, his nom de plume, the "dear virtue" of his Muse is "hate,"—

1. "Love is my sin and thy dear virtue hate
2. Hate of my sin, grounded on sinful loving."

SONNET CXLIII

Apostrophe to his Muse

An interesting and mirth-provoking sonnet. He likens his Muse to a mother setting down her babe (Bacon) to chase a feathered creature, his nom de plume "Shakespeare:"

9. "So runn'st thou after that which flies from thee
10. Whilst I thy babe chase thee afar behind."

SONNET CXLIV.

No Apostrophe

He has two loves, his Muse and the Shakespeare Figure, both giving Bacon's name,—

1. "Two loves I have of comfort and despair,
2. Which like two spirits do suggest me still."

The Figure is a "man right fair," his Muse is "a woman color'd ill," because of his pheudonym:

3. "The better angel is a man right fair
4. The worser spirit a woman color'd ill."

They are both from him,—

11. "Being both from me, both to each friend."

SONNET CXLV.

No Apostrophe

Bacon languishes for the sake of his Muse because she bears another name; her lips,—

2. "Breathed forth the sound that said 'I hate'
3. To me that languish'd for her sake."

She hates that other name but not Bacon,—

13. " 'I hate' from hate away she threw,

14. And saved my life, saying 'not you' ."

SONNET CXLVI.

Apostrophe to his Muse

He addresses her as "poor soul,"—

1. "Poor soul, the center of my sinful earth."

She is fooled by the outward show of the Shakespeare name, therefore suffers dearth within,—

2. "Fooled by these rebel powers that thee array
3. Why dost thou pine within and suffer dearth
4. Painting thy outward walls so costly gay?"

SONNET CXLVII.

Apostrophe to his Muse

She is represented as longing,—

2. "For that which longer nurseth the disease,"

falsely parading under an assumed name, "the ill,"—

3. "Feeding on that which doth preserve the ill,"

the Shakespeare name. Because of this his Muse is,—

14. "Black as hell and dark as night."

cf. Sonnets 127, 131, 132.

SONNET CXLVIII.

Apostrophe to his Love, his Muse

Because of the name given her his eyes do not see aright:

1. 'O me, what eyes hath Love put in my head,
2. Which have no correspondence with true sight," kept blind with tears,—
13. "O cunning Love! with tears thou keep'st me blind,
14. Lest eyes well-seeing thy foul faults should find."

SONNET CXLIX.

Apostrophe to his Muse

Against himself he partakes with her:

1. "Canst thou, O cruel! say I love thee not,
2. When I against myself with thee partake?"

He is all tyrant of himself for her sake:

3. "Do I not think on thee, when I forgot
4. Am of myself, all tyrant, for thy sake?"

The assumed name, her defect, he worships,—

11. "All my best doth worship thy defect,
12. Commanded by the motion of thine eyes?"

SONNET CL.

Apostrophe to his Muse

1. Whence has she the might to make him
3. (Bacon) "give the lie," the name "Shakespeare,"
6. "the very refuse—of thy deeds," "thy worst,"—
4. And swear that brightness doth not grace the day?"

This "unworthiness" increased his love,—

13. "Thy unworthiness raised love in me
14. More worthy I to be beloved of thee."

The skill, intricacy, and meaning of his pseudoym, his nom de plume, are so great,—

8. "That, in my mind, thy worst all best exceeds."

SONNET CLI.

Apostrophe to Love (in the first 6 lines) and to his Muse, lines 9 to 12.

3. The Figure, "gentle cheater," is personified as Love,—
2. "Too young to know what conscience is;" therefore he persists in urging the "amiss," the name, "Shakespeare,"—
3. "Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove."

Betraying Bacon's name Love, The Figure, points out his Muse,—

10. "As his triumphant prize."

SONNET CLII.

Apostrophe to his Muse

Through his nom de plume "Shakespeare" he

is forsworn to her; but she is twice forsworn—both to Bacon and to "Shakespeare," to which she is,—

4. "Vowing new hate after new love bearing."

To those that cannot see this he "gave eyes to blindness" both in his Plays and in his Sonnets,—

12. "Or made them swear against the thing they see."

Never was there a truer prophecy! They have sworn against the thing they ought to have seen for three hundred years, to the present day. The Introductory Poem they have taken to be signed by Ben Jonson! and The Figure, Bacon's name in monogram form, masked with a head, becoming of dramatic Muse, has been taken to be the authentic portrait of one "Shakespeare!" Nothing could be more grotesque, truly worthy of "Constable Dull!"

SONNET CLIII.

No Apostrophe. A Sonnet to the Love-God Cupid.

Bacon, sick, sad and distempered, because alienated from his Muse, coming to the "seething bath,"—

13. "Found no cure; the bath for my help lies
14. Where Cupid got new fire—my mistress' eyes,"

the "eyes" of his Muse where you read his name.

SONNET CLIV.

No Apostrophe

Another Sonnet to the Love-God, "the general of hot desire," fit emblematic expressions closing the Love-Song to his Muse.

CHAPTER V

CONCLUSION

From the preceding Chapters it is seen that Bacon's plan to keep his authorship secret and yet to establish it absolutely is as follows:

1. An Introductory Poem with a fool-signature B. I. on the page of the fly-leaf opposite to The Figure of the title-page as a playful introduction to his name.
2. His Name in Monogram in the form of a "Figure" with a head masking the letter B, the first letter of his name, on the Title-page.
3. A Prologue, "vilely penn'd," (in the Folio "vildely pen'd"), the "greasy Jone," by Ben Jonson.
4. A Play, the Love's Labour's Lost, to bring out, explain, and establish the meaning of The Figure, his Signature to his Book of Plays.
5. A series of Sonnets, l'envoy, to his Muse, elucidating and corroborating his authorship,—

   "An epilogue or discourse to make plaine
   Some obscure precedence that hath before been saine."

   (L. L. L. III. 1-82. Folio 1623.)

It is seen that all this was most carefully planned from the beginning.

"It was builded far from accident." (son. 126.) Ben Jonson's prologue is referred to in L. L. L. V. 2. 305, as a "prologue vilely penn'd," and is called "Jone," in the Folio of

1623, the feminine form of Jon, in the last line of Act III. 1, and in Act V. 2, 930 and 939 as "greasy Jone." It has most effectually "greased" the way in helping to conceal Bacon's authorship.

It follows also that The Figure had been drawn or painted, or at least accurately conceived, together with its Introductory Poem, before Love's Labor's Lost was written. Some of his Sonnets were also written before this play, as they are there referred to, and three Sonnets appear in the play itself.

But The Figure had to be hid from the public view while the play was first made known and acted, which made of it a perfect comedy instead of a farce. It was thus impossible to see the true relation, meaning, and intent of the play. When at last all was printed in the Folio the meaning and the true connection between The Figure and the play was unknown to the public, and it seemed to be perfectly safe to publish the book.

The author was now of advanced age, being 62 years old when the Folio was published in 1623. He might not have many more years to live in, and it was desirable to have the book published while he lived, so that he could supervise the collection and publication of his Plays, and thus make it authorative and authentic. It is therefore literally true when it states on the Title-page that the plays are "published according to the true original copies." While it is made to appear as if the manuscripts were picked up here and there, and thrown together in a hurried way, a necessary part of the scheme, to make believe that the author was dead, it is now seen tobe a thing most carefully planned from beginning to end. Born at York House, London, January 22, 1561, Bacon died at Highgate, April 9, 1626, less than three years after the publication of his Folio.

It is seen furthermore the name "Shakespeare" is of Bacon's own invention, suggested to him by the name of the actor Shaxsper, who came to London about ten years before Love's Labour's Lost was first published in 1698. With the

common people, who thought it referred to the actor, a confusion arose, and it seems that he adopted the spelling of Bacon's nom de plume slightly different, viz., Shakspere.

The advantages obtained from this system were very great, indeed indespensible to his Muse. Therefore, in Love's Labour Lost he calls it "mere necessity."

First, he could write securely. It was fraught with some danger to be an author in those days.*

Second, he could make himself aeriel, an airy spirit, like Muse herself an airy nothing, yet something, sending forth his strains of poetry coming from whence no one but his own trusted ones really knew. Therefore, as a poet he calls himself "Ariel, an airy spirit" in The Tempest, the play mirrowing what takes place when he is restored as author to his kingdom, his Plays. Miranda, his daughter, is his wonderful, admirable Muse; as author he is Prospero, prospering at last.

Third, his Muse would have been an absolute impossibility but for this assumed relationship. It forms the ground work of many of his Plays. Like a red chord it runs through all of his poetry, and is its true test. "Thou art all my art." See Son. 78.

What then becomes of the actor "Shaxper," or "Shakspere?" He is only the actor, removed to Stratford-on-avon, and nothing else. We have not a line, nor even a word of poetry from his pen.

The wonderful Folio of 1623, it is seen, is the only authorative and authentic publication of Bacon's Plays, because he was yet living and for years had planned and minutely supervised in secret how the work was to be done. Plays not found therein are either not his, or were not considered by him worthy to be included in the collection.

*See The Shakespeare Myth p. 15.

CHAPTER VI

'GREASY JONE'

Ben Jonson's Poem, the 'Prologue vilely penn'd,' in the Folio of 1623.

To the memory of my beloved, The Author,

Mr. William Shakespeare:
And what he hath left us.

To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all men's suffrage. But these wayes
Were not the paths I meant unto thy praise:
For seeliest Ignorance on these may light,
Which, when it sounds at best, but echo's right;
Or blinde Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are as some infamous Baud, or whore
Should praise a Matron. What could hurt her more?
But thou art proof against them, and indeed
Above th'ill fortune of them, or the need.
I, therefore will begin. Soule of the Age!
The applause! delight! the wonder of our stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome:
Thou art a Moniment, without a tombe,
And art alive still, while thy Booke doth live,
And we have wits to read, and praise to give.

That I not mixe thee so, my braine excuses;
I meane with great, but disproportion'd Muses:
For, if I thought my judgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou didstst our Lily out-shine,
Or sporting Kid, or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greeke
From thence to honour thee, I would not seeke
For names; but call forth thund'ring Æschilus,
Euripides, and Sophocles to us.
Paccuvius, Accius, him of Cordova dead,
To life againe, to heare thy Buskin tread,
And shake a Stage: Or, when thy Sockes were on,
Leave thee alone, for the Comparison
Of all, that insolent Greece, or haughtie Rome
Sent forth, or since did from the their ashes come.
Triumph, my Britaine, thou hast one to showe,
To whom all Scenes of Europe homage owe.
He was not of an age, but for all time!
And all the Muses still were in their prime,
When like Apollo he came forth to warme
Our eares, or like a Mercury to charme!
Nature her selfe was proud of his designs,
And joy'd to weare the dressing of his lines!
Which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other Wit.
The merry Greeke, tart Aristophanes,
Neat Terence, witty Plautus, now not please,
But antiquated, and deserted lye
As they were not of Nature's family.
Yet must I not give Nature all: Thy Art,
My gentle Shakespeare, must enjoy a part.
For though the Poets matter, Nature be,
His Art doth give the fashion. And, that he,
Who casts to write a living line, must sweat,
(Such as thine are) and strike the second heat
Upon the Muses anvil: turne the same,

(And himself with it) that he thinkes to frame;
Or for the lawrell, he may gaine a scorne
For a good Poet's made, as well as borne.
And such wert thou. Looke how the fathers face
Lives in his issue, even so, the race
Of Shakespeares minde, and manners brightly shines
In his well torned, and true filed lines:
In each of which, he seems to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet Swan of Avon! what a sight it were
To see thee in our waters yet appeare,
And make those flights upon the banks of Thames,
That so did take Eliza, and our James!
But stay, I see thee in the Hemisphere
Advanc'd, and made a Constellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since they flight fro' hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.

BEN: JONSON.

CHAPTER VII

EPILOGUE

> Do not infest your mind with beating on
> The strangeness of this business.
> The Tempest, V. 1. 246.

1. THE FOLIO

The Folio of 1623 contains the thirty-six Plays as they are known to us. Many that had before been published were re-written and altered in this final edition in the Folio. They are divided into three parts, viz., Comedies, Histories, and Tragedies. Each part begins with page 1, and so are separately paged. The size of the Folio is 13⅛ in. x 5⅞ in. and contains in all 908 pages, forming a most impressive looking volume. It is supposed that about 600 copies were printed; and of these about 160 copies, or about one-third, have survived to the present day.

The Preliminary Pages.

The first nine leaves or eighteen pages of the Folio contain preliminary matter; they are not paged. They are, of course, as is easily seen, all arranged and written by Bacon except the Poem by Ben Jonson. They are made up with a purpose to deceive the uninformed and unsuspecting as to the author of the Plays, borrowing and affixing the apparent names of different persons or their apparent initials.

Page 1

is the first side of the fly-leaf and is blank.

Page 2

the second page of the fly-leaf, contains the Introductory Poem "To the Reader" opposite the Title-page.

Page 3

is the Title-page with Bacon's Monogram The Figure.

Page 4

is blank.

Pages 5 and 6

contain "The Epistle Dedicatory," which is a jest, a hem with frenzy (It. condelerio)—"in fine frenzy rolling"—and therefore signed with the suitable names "Heminge" and "Condell." It reads as follows (spelling as in the original):

To the most noble and incomparable paire of brethren. William, Earle of Pembroke, etc. Lord Chamberlain to the Kings most Excellent Maiesty.
And Philip, Earle of Montgomery, etc. Gentleman of his Maiesties Bedchamber. Both Knights of the most Noble Order of the Garter, and our singular good Lords.
Right Honorable,

Whilst we studie to be thankful in our particular, for the many favours we have received from your L. L. we are faine upon the ill fortune, to mingle two the most diverse things that can bee, feare, and rashnesse; rashnesse in the enterprise and feare of the successe. For, when we valew the places your H. H. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we have depriv'd ourselves of the defence of our Dedication. But since your L. L. have been pleas'd to think these trifles something, heeretofore; and have prosequuted both them, and their Author living,with so much favour: we hope, that (they out-living him, and he not having the fate, common with some to be exequutor to his owne writings) you will use the like indulgence toward them, you have done unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L. L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guard-

lans; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our Shakespeare, by humble offer of his playes, to your most noble patronage. Wherein, as we have justly observed, no man to come neere your L. L. but with a kind of religious addresse; it hath been the height of our care, who are the Presenters, to make the present worthy of your H. H. by the perfection. But, there we must also crave our abilities to be considered, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they have: and many Nations (we have heard) that had not gummes and incense, obtained their requests with a leavened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your servant Shakespeare; that what delight is in them, may be ever your L. L. the reputation his, & the faults ours, if any be commited, by a payre so carefull to shew their gratitude both to the living, and the dead, as is

Your Lordshippes most bounden,

John Heminge.
Henry Condell.

Page 7

contains the address: "To the great Variety of Readers," which runs as follows:

To the great Variety of Readers.

From the most able, to him that can but spell; There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends upon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wi l stand for your privileges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soever your braines be, or your wisedomes, make your licence the same, and spare not.

Judge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, what ever you do, Buy. Censure will not drive a trade, or make the Jacke go. And though you be a Majistrate of wit, and sit on the Stage at Black-Friers, or the Cock-pit, to arraigne Playes dailie, know, these Playes have had their triall alreadie, and stood out all Appeales, and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them; and so to have publish'd them, as where (before) you were abus'd with diverse stolne, and surreptitious copies, maimed and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: even those, are now offer'd to your view cur'd and perfect of their limbes; and all the rest, absolute in their numbers, as he conceived them. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them you, to praise him. It is yours that reade him. And there we hope, to your divers capacities, you will find enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can bee your guides: if you needethem not, you can leade your selves, and others. And such Readers we wish him.

John Heminge.
Henrie Condell

TO THE MEMORIE

of the deceased Authour Maister W. SHAKESPEARE.

SHake-speare, at length thy pious fellowes giue
The world thy Workes: thy Workes, by which, out-liue
Thy Tombe, thy name must when that stone is rent,
And Time dissolues thy Stratford Moniment,
Here we alive shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodegie
That is not Shake-speares, eu'ry Line, each Verse
Here shall reuiue, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Naso said,
Of his, thy wit-fraught Booke shall once inuade.
Nor shall I e're beleeue, or thinke thee dead
(Though miss'd) vntill our bankrout Stage be sped
(Impossible) with some new straine t'out-do
Passions of Iuliet, and her Romeo;
Or till I heare a Scene more nobly take,
Then when thy half Sword parlying Romans spake.
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be exprest,
Be sure, our Shake-speare, thou canst neuer dye,
But crown'd with Lawrell, liue eternally.

L. Digges.

To the memorie of M. W. Shake-speare.

WE wondred (Shake-speare) that thou went'st so soone
From the Worlds-Stage, to the Graues-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and liue, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Plaudite.

I. M.

Plate IX.

Page 8

is blank.

Page 9

is another interesting page, if we understand it. It contains two short Poems: see plate IX. These poems are thrusts, or "digs," at his Muse, his Love: and therefore bear the appropriate signatures "L. Digges," I. M.," which means: Love's Digs I am; or read with the monogram head-piece it is: "Francis Bacon, To the Menory of the deceased Author Maister W. Shakespeare, Love's Digs I am. This page contains a head-piece which is easily seen to be "Francis Bacon" in monogram form. This head-piece appears twelve times through the book, being at the head of eleven of the Plays including that of Love's Labour Lost. A key is seen inserted through the link or O. Of this head-piece Sir Sidney Lee writes in his Introduction to the Oxford Facsimile that "it cannot be matched in Jaggard's books or indeed elsewhere," "and may have been newly cut for the volume,"—The reason is apparent; being Bacon's Monogram it is, of course, specially made for the book.

The other head-pieces used in the Folio are common to many books of the time.

Page 10

is blank.

Page 11

is a secondary title-page, with "the names of the principal actors in all these plays," and reads: "The Works of William Shakespeare, containing all his Comedies, Histories, and Tragedies: Truly set forth, according to their first original."

The Names of the Principall Actors
in all these Plays.

William Shakespeare
Richard Burbadge
John Hemmings.
Augustine Phillips.
William Kempt.
Thomas Poope.

George Bryan.
Henry Condell.
William Slye.
Richard Cowly.
John Lowine.
Samuell Crosse.
Alexander Cooke.
Samuel Gilburne.
Robert Armin.
William Ostler.
Nathan Field.
John Underwood.
Nicholas Tooley.
William Ecclestone.
Joseph Taylor.
Robert Benfield.
Robert Gaughe.
Richard Robinson.
John Shancke.
John Rice."

Page 12

is blank.

Pages 13 and 14

contain the prologue by Ben Johnson; see Chapter VI.

Page 15

contains a Sonnet signed with the suitable name "Hugh Holland" (Hue, hold on). "Hue and cry" in law: the pursuit of an offender with loud outcries or clamor to give an alarm. See "Hue and cry," Century Dictionary. The jesting character of it is, of course, seen throughout. It is as follows:

"Upon the Lines and Life of the Famous Scenicke Poet,
Master William Shakespeare.

Those hands, which you so clapt, go now, and wring
You Britaines brave; for done are Shakespeares days:
His days are done, that made the dainty Plays,
Which made the Globe of Heav'n and earth to ring.

Dry'de is that veine, dry'd is the Thespian Spring,
Turn'd all to tears, and Phoebus clouds his rays:
That corp's, that coffin now besticke those bays,
Which crown'd him Poet first, then Poets King.
If Tragedies might any Prologue have,
All those he made, would scarse make one to this:
Where Fame, now that he gone is to the grave
(Deaths publique tyring-house) the Nuncius is.
For though his line of life went soone about,
The life yet of his lines shall never out.

Hugh Holland."

Page 16

is blank.

Page 17

contains:

A CATALOGUE

of the several Comedies, Histories, and Tragedies contained in this Volume.

Comedies

The Tempest.
Two Gentlemen of Verona.
The Merry Wives of Windsor.
Measure for Measure.
The Comedy of Errors.
Much Adoo About Nothing.
Loves Labour Lost.
Midsommer Nights Dream.
The Merchant of Venice.
As You Like It.
The Taming of the Shrew
All is Well That Ends Well
Twelfe-Night, or What You Will.
The Winters Tale.

Histories

The Life and Death of King John.
The Life & death of Richard the second.
The First part of King Henry the fourth.

The Second part of K. Henry the fourth.
The Life of King Henry the Fift.
The First part of King Henry the Sixt.
The Second part of King Hen. the Sixt.
The Third part of King Henry the Sixt.
The Life & Death of Richard the Third.
The Life of King Henry, the Eight.

Tragedies

The Tragedy of Coriolanus.
Romeo and Juliet.
Timon of Athens.
The Life and death of Julius Caesar.
The Tragedy of Macbeth.
The Tragedy of Hamlet.
King Lear.
Othello, the Moore of Venice.
Anthony and Cleopater.
Cymbeline. King of Britaine.

The Tragedy of Troylus and Cressida does not appear in the Catalogue, but is placed at the head of the Tragedies immediately after the Histories and is not paged except two pages, the third and fourth marked, 79, 80. This play has recently been shown by Mrs. Hinton Stewart to be a satire upon the Court og Kink James I, who was then ruling England. This, perhaps, explains its absence from the Catalogue, and why it is unpaged, viz,, to make it less conspicuous.

Page 18

is blank.

The Booke is made up in such a way as to give it the appearance of being published after the Author's death in order to carry out the plan of secret authorship.

2. THE TEMPEST

The history of the Storm, the Bacon-Shakespeare controvercy, of which Bacon gives us a prophetic vision in The Tempest appropriately placed as the first in the Folio, is highly interesting. It began about the middle of the

nineteenth century when Joseph C. Hart (United States Consul at Santa Cruz) in his book "Romance of Yachting" published 1848 began to question the Shakespearean authorship. Since then the storm has increased in violence until now all aboard with the usurper have suffered shipwreck and calm is restored* and Bacon's authorship is fully established and as Prospero he has regained his rightful Dukedom. More than 500 volumes have appeared on either side of the question. Two of the most valuable are by Sir Edwin Durning-Lawrence, The Shakespeare Myth, and Bacon is Shakespeare, 1910.

John Greenleaf Whittier said: "Whether Bacon wrote the wonderful plays or not, I am quite sure the man Shakspere neither did nor could."

Emerson was of the same opinion.

Mark Twain in one of his late books "Is Shakespeare dead" treats with scathing scorn and ridicule those who believe that the actor Shakspere wrote the Plays.

Eminent men like Lord Palmerston (d. 1865), John Bright (d. 1889), Coleridge (d. 1834) were similarly fully convinced.

This speaks well for their wonderful insight and intelligence.

3. THE FIGURE

This is the tune of our catch,
played by the picture of Nobody.
The Tempest, III. 2. 136.

*The following characters can be easily recognized: Alonso (alone so), Bacon, King of Muse; Prospero, Bacon, prospering at last. Antonio, Shakespeare; Ferninand, the Sonnets; Stephano (crown), the head of The Figure; Caliban, i. e., canibal, "Shakespeare," as seen in The Figure; Sycorax (Phyche in rags), Bacon's Muse in rags, in "noted weed" (Sonnet 76). Trinculo, i. e., tri in vinculo ("Shakespeare," Bacon, and his Muse) The Figure; Ariel (aeriel), Bacon's poetic spirit or power to create. Miranda (mirabile, admirable, wonderful) Bacon's admirable, wonder Muse, The Plays; Naples, no place; Milan, my land, his Dukedom, his Immortal Muse; Island, his descent, his banishment from his Muse.

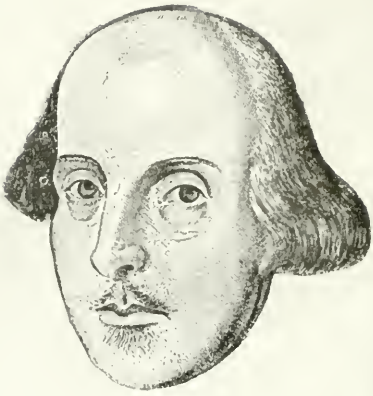
Bacon's Monogram, The Figure, symbolizes his Muse, and is, no doubt the most ingenious ever invented. Drawn so perfect, and with a head on, or mask, to cover up the initial B of his name so as to simulate a human being it has passed for well nigh three hundred years for the portrait of a man, due in a large measure, no doubt, to the fool-lines and fool-signature of the Introductory Poem on the fly-leaf and opposite the 'picture.' Together with the contents of the preliminary pages it has served its purpose well. It is a thing unmatched in literature, prefiguring the genius of the author displayed in all his Plays.

You never can get tired of looking at that "picture of Nobody" now that you know what it is; and the more you study it and know about it the more you wonder, and the more precious it becomes to you. It is the sine qua non, the most important part, of his Book, and is truly the Key to his Muse, as without it, it can never be understood in its entirety. It truly "makes his book thine eyes," and "the people fall a-hooting" when its meaning is seen. L. L. L. IV. 2. 61.

It is of interest to observe that the preposition B I (bi, by) is placed like a catch-word just opposite the B in the Collar of The Figure. As in all old books catch-words are used throughout the Folio.

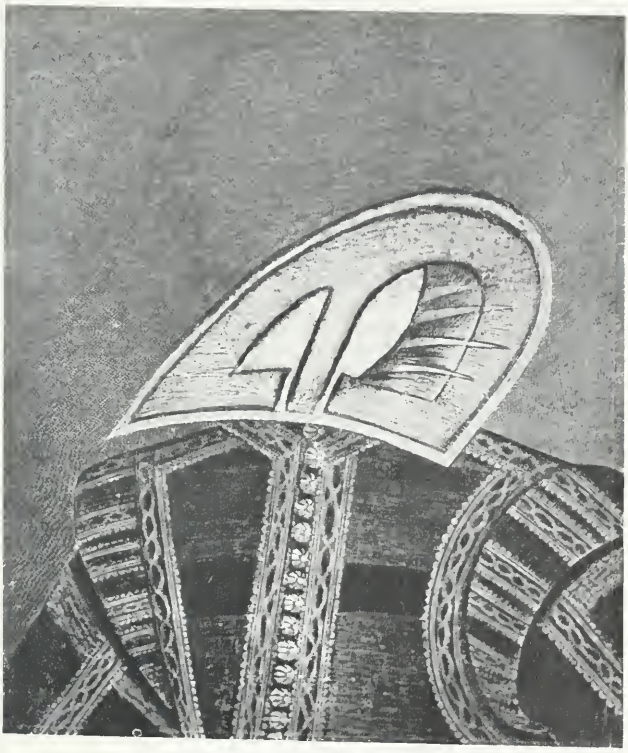
Perhaps the most impressive part of The Figure is the letter B used as a collar. Its squareness in front, with sharp corners, and its peculiar appearance makes it most conspicuous and curious throughout. The F and R come next in evidence, bold of outline and of royal sweep, the middle bars made obscure yet perfectly clear in outline when once seen in the original.

Equally curious and in evidence is the letter N with its Co-line L on the left arm in front. C is also natural and plain as well as the full O in the fashion of a collar or band around the arm next to the shoulder. The letter A is partly hidden under the collar B, yet is perfectly plain. It is "gelded," cut, "the other half which is unsatisfied" being



The Mask (reduced $^1/_2$).

Plate X.



The perfect monogram (reduced ½).

FR BACON

Plate XI.

on the back of the right side, which, of course, does not appear in The Figure, and so only half of the letter A is seen. With upper part of R, the A, is seen in front.

As to the head, the mask, masking his name, Bacon declares it to be "the picture of Nobody."

The fact that The Figure is double left-handed is, perhaps, the most ingenious part of the device, and has a meaning. It means that the name "Shakespeare" is his left hand his servant used as his pseudonym, his pen-name or nom de plume.

It is mirth-provoking to observe what ridiculous suppositions it leads to when we do not see "where light in darkness lies." Witness the following by Sir Sidney Lee in his Introduction to the Oxford Facsimile of the Folio of 1623, page 22:

"The only pictorial embellishment of the volume is the engraved portrait of Shakespeare (7 7-16in. x 6 3-16 in.), which is printed on the title-page. The engraver Martin Droeshout belonged to a Flemish family of painters and engravers long settled in London, where he was born in 1601. The engraving was, therefore, produced when the artist had only completed his twenty-second year, and may be regarded as the effort of an apprentice. It followed a painting, possibly the "Flower" portrait of Shakespeare now in the Memorial Gallery at Stratford-on-Avon. That picture is believed to have been painted in Shakespeare's life time, in 1609, by a Flemish artist, who has been conjecturally identified with the engraver's uncle, also named Martin Droeshout. In the verses on the page facing the title of the volume Ben Jonson congratulates "the graver" on having satisfactorily "hit" the poet's "face." But impressions that are usually met with are too coarsely printed to give the likeness verisimilitude. Defects in the original design, the disproportion between the dimensions of the head and the half-length of the body, cannot be laid to the engraver's charge. Nor is Droeshout's ability to be fairly judged from the ordinary condition of his engraving."

Likewise, in the same Introduction, page 23, in quoting the Notes by Mr. Horace Hart, the Controller of the Oxford University Press, on the Typography of the First Folio, about the two V's for W in the Intrduoctory Poem, he says:

"The large roman, used in the page opposite the portrait, is cast on the Dutch body called Kleine Kanon, equal to 24 Didot points. No English typebody which I am able to measure fits it; and the face is Dutch. But the absence of the letter w from the fount (the printer has had to make it up with two V's) needs explanation. I hesitate to suggest that this type may have come from Holland to England by way of France."

Howe utterly misled they are and ignorant of the true intent and meaning!

Verily, it sounds like a child's prattle.

Surely,—

'Dainty bits,

Make rich the ribs, but bankrupt quite the wits."

It is a curious and a remarkable fact that "This Figure" has been taken to be a portrait of a man "Shakespeare," and that the meaning of The Figure has not been understood before by those who have had access to the first Folio of 1623. Like a High Priest, a Master Parson, has Bacon stood before us for generations without being seen or understood in "This Figure," his veritable Sphinx.

Now my charmes are all ore-throwne,
And what strength I have's my owne.
Which is most faint. Now 'tis true
I must be here confinde by you,
Or sent to Naples, Let me not
Since I have my Dukedome got,
And pardon'd the deceiver, dwell
In this bare Island, by your Spell,
But release me from my bands
With the helpe of your good hands:
Gentle breath of yours, my Sailes
Must fill, or else my project failes,
Which was to please: Now I want

Spirits to enforce. Art to inchant,
And my ending is despaire,
Unless I be reliev'd by praier
Which pierces so, that it assaults
Mercy it selfe, and frees all faults.
As you from crimes would pardon'd be,
Let your Indulgence set me free.

The Tempest.
Epilogue, spoken by Prospero.

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